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SONGS
OF THE
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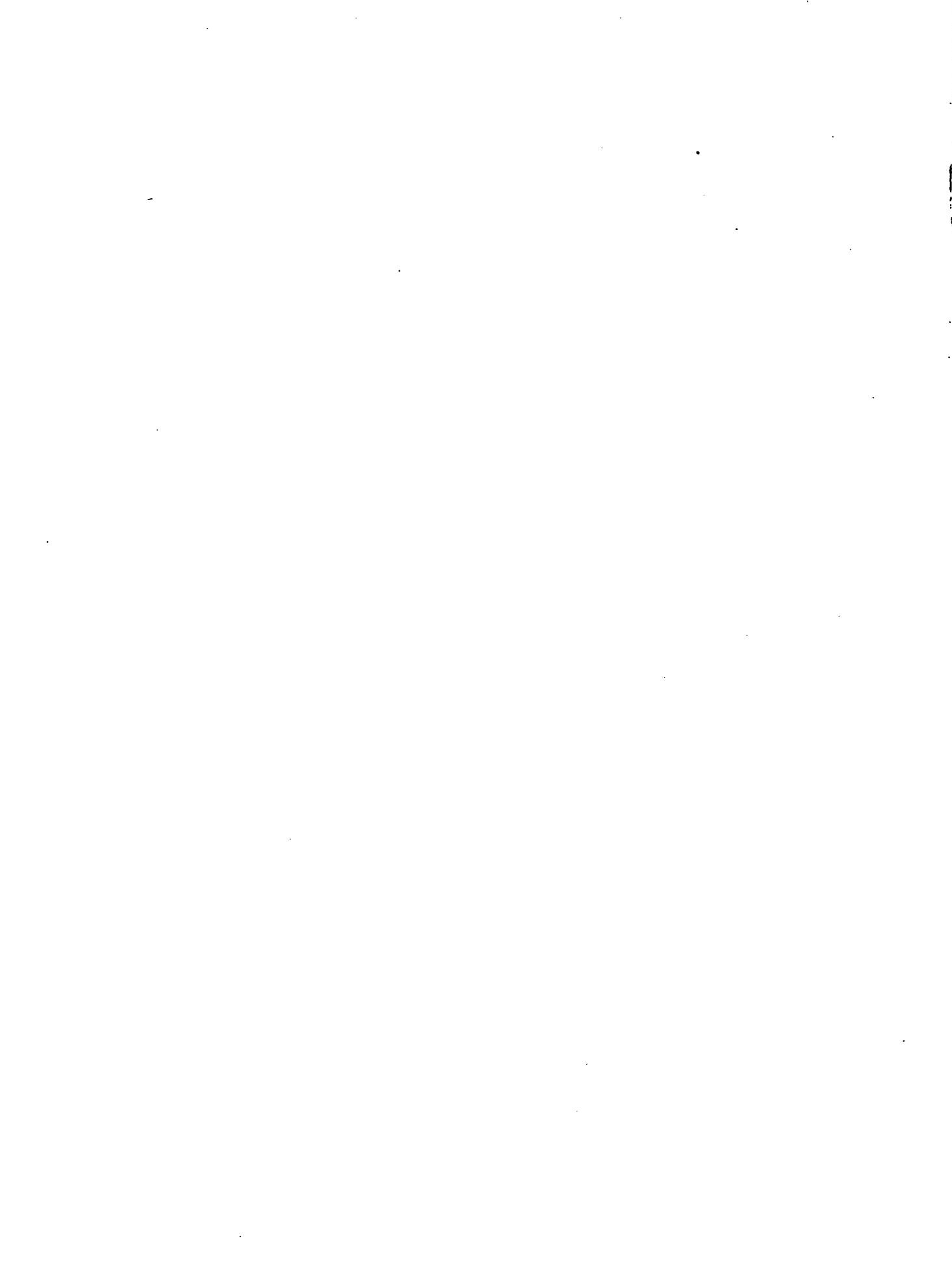
FROM THE BEQUEST OF
FRANCIS BROWN HAYES

Class of 1839

OF LEXINGTON, MASSACHUSETTS

MUSIC LIBRARY





SONGS

OF THE

UNIVERSITY OF WISCONSIN



PUBLISHED BY

**U. W. CLUB
OF CHICAGO**

**UNIVERSITY OF WISCONSIN
MADISON, WIS.**

-1911-

Mus 560.33.5



Hayes [unclear]

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Just A Word With You!

Did you know that *You* were in the song-book business?

Did you know that the Wisconsin song-book is an all-university product -- for students and alumni?

And did you know that our song-book is doing nicely? Do you want to help? How?

Send in new songs. Get your friends to send in new ones, and let us have good ones and plenty of them so that we may substitute them for a number of the old ones that are less desirable. Read the story of the song-book on the next page.

And see that they *do* send in the songs.

Furthermore if there is anything about the present book that you do not like -- the cover, the material, the printing, the songs, anything -- write us all about it and suggest something better.

Your help is needed and with it, we will finally produce a Wisconsin song-book that is on a plane with the University and with the men and women who have attended the University.

Sincerely yours,

The Song-Book Committee

Frederick D. Silber '94

Frederic Hatton '01 S. E. Washburn '03

A. E. Van Hagan '06, Chairman

THE STORY OF THE SONG-BOOK

The little red song-book published by the Class of '98 was the first Wisconsin song-book. This book contained the songs that had been written up to that time together with a number of new songs. It met with the instant success that it deserved.

Ten years went by before the work on another song-book was started. Then the U. W. Club of Chicago and the Class of 1910 started on the second edition. The owners of the plates and the copyright generously contributed these to the U. W. Club. Although death removed the first chairman of the song-book committee and a change in position necessitated the removal of the second one from the city, the work went on, and it was due to the determination of Dr. A. J. Ochsner and J. G. Wray that Wisconsin was to have another song-book. And the alumni in Chicago worked with them and with the committee in a whole hearted way, and after the song-book was published in the Spring of 1911, they manifested FURTHER INTEREST in a most SUBSTANTIAL manner.

The song-book is financially a success. It is standing and must continue to stand on its merits. You are not urged to buy unless you want a copy, but you are urged to tell us of any points in which you consider the book defective.

After the publication of the second edition, it seemed desirable to provide a plan for bringing out new and improved editions whenever the current edition was exhausted. An arrangement was made with the University Co-operative Company, whereby this company takes charge of the sale of the book while the U. W. Club has charge of printing and publishing it.

The U. W. Club realized, after publishing the last song-book, that there was room for a lot of improvement, and in order that the Improvement Association might get to work, a song contest was organized. This contest is perpetual. The contest for the third edition closed November 1st, 1911, and the contest for the fourth edition opened automatically on that date. Details regarding the conditions of the contest are given in the announcement which follows "The Story of the Song-Book." It will be noticed that a great deal of latitude is allowed in the kind of songs that may be submitted. Either the words or the music, or both, may be new. One may run across a pretty, foreign melody in his travels. Send it in. One may think up a good state song. Send it in. Or one may delve into the early history of the University and find there the material for an ancient song with a modern flavor. All that is asked is that the songs be suitable for a college song-book and that so far as possible they interpret the lives of Wisconsin men and women in college and out.

The first prize of fifty dollars in the song contest just closed was awarded to Messrs. Purdy & Besk for "Let's Drink to Old Wisconsin." The song is a rousing toast and well worth learning.

The second prize of twenty-five dollars has been awarded to A. C. Runzler for "Our Dear Old Wisconsin."

The songs were submitted to the judges without any identifying marks to indicate the authorship. The judges were Messrs. Silber, Washburn and Hatton, who are also members of the committee.

The new cover is to be credited to Mr. Carl Beck and Mr. Charles Schledorn. Mr. Beck criticised the old cover and then did some constructive work—he designed another one and contributed it. With this as a basis, Mr. Charles Schledorn then designed the present cover, which replaces the one he contributed for the last edition. Mr. Schledorn is not a Wisconsin man but he has contributed his work to both editions, and the U. W. Club takes this opportunity of thanking him.

We hope those of our friends who sent in songs or contributions which have not been used will not be offended. We are grateful to them for their interest and urge them to send in contributions for the next edition. The committee has tried to put out a book which will at once maintain a high standard and reconcile the interests of student and alumnus in the best manner possible with the material at hand. If we have fallen short we ask your indulgence.

With good wishes for the future of your song-book, we close our story.

THE COMMITTEE:

Frederick D. Silber, '94. Frederic Hatton, '01.
S. E. Washburn, '03. A. E. Van Hagan, '06.

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ANNOUNCEMENT OF SONG CONTEST.

"The U. W. Club of Chicago desires to announce that in order to encourage the production of songs that will be suitable for future editions of the songbook entitled "U. W. Songs," two prizes are offered for new songs, the first prize being fifty dollars (\$50.00), and the second, twenty-five dollars (\$25.00). The conditions under which these prizes are to be awarded are as follows:-

1st: All those, who have been or who are students at the University of Wisconsin, are eligible for these prizes. However, there is no objection to a competitor co-operating with some one who has not attended the University.

2nd: Songs, in which the words only are new, may be entered, but in deciding on the merits of the songs offered, greater consideration will be given to those with original music and words.

3rd: The right is reserved to publish any or all songs submitted in future editions of the songbook, without compensation to those not awarded prizes.

4th: This contest is open until it is time to arrange for the publication of the next edition.

5th: All songs shall be sent to Mr. J. G. Wray, Secretary and Treasurer of the U. W. Club, 280 W. Washington St., Chicago, Ill. The songs should not be marked in any way to show the identity of its author but this information should be sent by letter accompanying the song."

Chairman of the Songbook Committee

The Wisconsin Yell.

U - RAH-RAH! WIS - CON-SIN!

U - RAH-RAH! WIS - CON-SIN!

U - RAH-RAH! WIS - CON-SIN!

TIGER

Toast to Wisconsin.

1

GOUNOD

Arr by E.A.Bredin

Not too slow

The musical score consists of three staves of music. The top staff is for the vocal part, the middle staff is for the piano accompaniment, and the bottom staff is for the bass or double bass. The key signature is one sharp (F#), and the time signature is common time (indicated by '4'). The vocal part begins with 'Var - si - ty!' followed by a repeat sign and another 'Var - si - ty!'. This is followed by 'U rah — rah! Wis -' and then a measure of silence. The piano accompaniment provides harmonic support throughout. The vocal part continues with 'con - sin' and 'Praise to — thee we sing', followed by 'Praise to thee our'. The piano accompaniment includes eighth-note chords and sustained notes. The vocal part concludes with 'Al - ma — Ma - ter' and 'U rah rah! Wis - - con - - sin!'. The piano accompaniment ends with a final chord. A instruction at the bottom right says 'Sing twice with yell.'

Let's Drink To Old Wisconsin

Words by Carl Beck

Music by W. F. Purdy

The life at old Wis - con - sin is right jol - ly gay and free And
Good fel - low-ship is al - ways found wher - ev - er Badg - ers meet For

ev - 'ry mans' a bul - ly fel - low here you will a - gree We
Old Wis - con - sin spir - it is the kind that can't be beat And

smoke the pipe of fel - low-ship and drink our ci - der clear A
when we get to - geth - er it's like col - lege days once more Its

fine old life is this we lead of buck - ing and good cheer. The
then that we are hap - py as our col - lege yell's we roar. The

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Awarded first prize of \$ 50.00 in 1911 Song Contest of U.W. Club.

Let's Drink To Old Wisconsin CONCLUDED

life of col - lege days, we'll al - ways sing and praise.
 life of col - lege days, we'll al - ways sing and praise.

CHORUS.

Let's drink to Old Wis-con-sin, that's just the place for me. Lets drink to Old Wis-

con-sin wher - ev - er we may be, Lets whoop her up now fel-lows, come

lift your glasses high. Drink now to Old Wis-con-sin, her fame will nev - er die.

The musical score consists of four staves of music. The top staff is for the vocal part, starting with a treble clef and a key signature of one sharp (F#). The lyrics "life of col - lege days, we'll al - ways sing and praise." are written below the notes. The second staff is for the piano, featuring a treble clef and a bass clef, with chords indicated by dots above the staff. The third staff is another piano part, also with a treble clef and bass clef, providing harmonic support. The fourth staff is a continuation of the piano accompaniment. The music is in common time throughout.

On, Wisconsin!

Words by Carl Beck

Music by W. T. Purdy

The musical score consists of four staves of music in common time, key of G major.

- Staff 1:** Features a treble clef and a bass clef. The lyrics are "On, Wis-con - sin! On, Wis - con - sin! Plunge right thru that". A dynamic marking "mf-f" is present.
- Staff 2:** Features a treble clef and a bass clef. The lyrics are "line! Run the ball clear 'round Chi - ca - go, A".
- Staff 3:** Features a treble clef and a bass clef. The lyrics are "touch down sure this time On, Wis - con - sin!".
- Staff 4:** Features a treble clef and a bass clef. The lyrics are "On, Wis - con - sin! Fight on for her fame _____ Fight!". A dynamic marking "cresc." is present.
- Staff 5:** Features a treble clef and a bass clef. The lyrics are "fel - lows! Fight! And we will win this game. _____".

* Run the ball 'round Minnesota

The Elm Trees On The Campus

5

AIR: Der Lindenbaum

1 The elm-trees on the Cam-pus, A no - ble sight are they; From
2 The winds of rag-ing win-ter Have wres-tled with them oft, And
3 A thought of hum-ble hom-age Wis - con-sins youth should pay These

year to year like sent-hels They stand in proud ar-ray. Wis - con - sins youth un-
still they're proudly standing With branches thrown a-loft, With branches thrown a -
staunch and state-ly elm-trees They see from day to day: Their roots in earth deep

num - ber'd Have passed them in re - view, And com - ing gen - er -
loft, to give Their cool and sooth-ing shade, And mark the beau - ty
buried Give strength to stand the strain; Their crowns bath'd in God's

a - tions Will pass them as we do, Will pass them as we do.
of a scene By man and na-ture made, By man and na-ture made.
sun - light Give life and grace of form, Give life and grace of form.

Toast to Wisconsin.

Arr. fr. Gounod

TENOR

Var - si - ty! Var - si - ty! U - rah - rah! Wis - con - sin!

BASSES

PIANO *ad lib.*

Praise to— thee we sing, — Praise to thee, our

Al - ma— Ma - ter. U - rah-rah! Wis - con - - sin! —

Songs to Thee, Wisconsin.

Words by E.A. Bredin

Music by Spohr

1. Songs to thee Wis - con - sin ev - er let us sing,
 2. May thy sons and daugh - ters in thy ju - bi - lee
 3. May we ev - er cher - ish mem - o - ries of thee,

Praise to Al - ma Ma - ter ev - er let us bring.
 See the dawn of great - er gran-der things to be.
 In what ev - er path - way our fu - ture courses may be.

Queen of all the west, col - lege we love best.
 May thou e'er in - spire, heav'nly wis-dom's fire.
 Queen of all the west, col - lege we love best.

Queen of all the west, col - lege we love best.
 May thou e'er in - spire, heav'nly wis - dom
 Queen of all the west, col - lege we love

Queen of all the west, col - lege we love best.
 May thou e'er in - spire, heav'nly wis - dom's fire.
 Queen of all the west, col - lege we love best.

We'll Cheer for Old Wisconsin.

Arr. by H.W. Marsh '10

The musical score consists of four staves of music in common time, key of G major (indicated by a sharp sign). The vocal part (treble clef) has lyrics. The piano accompaniment is provided by bass and treble staves.

Lyrics:

- Well cheer for old Wis - con - sin, Wis - con-sin and the red. Well
- cheer for old Wis - con - sin In our cof - fins when we're dead And
- when we get to hea - ven Well give the bad - ger yell, And
- if we're not so for - tu - nate, We'll give it down in—Cheer boys cheer etc.

Hot Time.

Phil Allen 99.

Cheer, boys, cheer! Wis - con - sin's got the

ball. U - rah - rah Oh, won't they take a

fall? For when we hit their line, They'll have no line at

all. There'll be a hot-time at Wis - con-sin to night.

Wisconsin Days.

Ralph Birchard '10.

p

How well I re - mem - ber my days at Wis - con - sin When
 How dear to my heart were those dog wag - on lunch - es, Pete
 How well I re - mem - ber the moon on the wa - ter For

I was a fresh-man and wore trou-sers wide. The ducks in Men-do - ta, how
 Ham-ach-er's tall ones and lit - tle ones, too. At Kirch's and Ferd's when we
 I was theretoo in my lit - tle ca - noe. That even-ing at Kehl's with the

of - ten I took them And sang to the co - eds at Chad-bourn be - side.
 went down in bunch - es, And used to get some-thing that we called a stew.
 wash - la - dy's daugh - ter, The Mid-dle-ton drives and the Pal tick - ets too.

The nights at Ma - jes - tie I spent cel - e - bra - ting That
 Those Fri - day night drills when we marched to Camp Ran - dall, The
 Those Es - ther Beach par - ties and Gon - do - lier dan - ces. The

Wisconsin Days CONCLUDED.

11

call on Dean Birge that so hum-bled my pride How well I re-mem-ber my
kids who were awed by our u - ni-forms blue. The fac-u-ty club, and it's
time I ex-pec-ted to row on the crew; The day of the race, and the

days at Wis-con-sin When I was a fresh-man and wore trow-sers wide.
love-ly young scandal. The Girl-ing Court tallones and lit - tle ones, too.
talk of our chances, For I was there too in my lit - tle ca-noe.

University Hymn.

SOP.& ALTO.

1. Oh U - ni - ver-si - ty Our hope shall ev - er be In thy great cause. On hill so
2. With Mad-i - son a-bides Fair science and the tides Dip soft be - low. Wis-con-sins
3. O Al - ma Ma - ter dear, Thy faith must nev - er fear As time swift speeds In fame and
4. To thee our love shall cling, Best laurels now we bring For thy fair brow O may thy

TEN. & BASS.

fair she stands, And without reaching hands She woos but not commands Youths fair ap-plause.
brightest star Of states that honored are May no vile deeds de-bar Love's o-ver flow.
war and peace Thy toil must nev - er cease To find a sure in-crease Of earnest deeds.
sons be brave, Thy daughters help to save, Make free yet eve - ry slave Who fal-ters now.

Wisconsin Hymn.

Words by Mary M. Adams.

Air: Austrian National Hymn

1. On the shores of fair Men do - ta, Stands the moth - er
 2. With a moth - er's love she la - bors, Shields from dan - ger,
 3. Hark! a might - y host are pledg - ing Un - to her their
 4. These are they for whom she watch - es, As with o - pen

we would praise; Rare her gifts and rich her of - fring,
 guards from foes; Knowl - edge,wis - dom, vir - tue, hon - or,
 no - blest, best, And with loy - al hands out stretch - ing,
 arms she stands, Bear - ing ev - er price - less treas - ures,

Glo - rious all her walks and ways. Crown her, O ye sons and daugh - ters!
 Are the bless - ings she be stows. Sons and daugh - ters, laud her boun - ty!
 Add - ing jew - els to her crest. But the gems she has in keep - ing
 And her good gifts in her hands. Roy - al moth - er fair and gra - cious,

Give to her your heart and voice; Bid the world sing
 Un - to you she gives her dower! Oh, re - flect in
 Are for those who watch and wait, Who with - out her
 See! we come to meet thy call; Make us wor - thy

loud her an - them, And in all her work re - joice.
 life her glo - ry, High ex - alt and prove her power.
 loft - y tem - ples All her words to deeds trans - late.
 all thy bless - ings, Grant we keep it when it fall.

Marching Song.

13

Words by A.N. Scribner '98

Air: Tramp, Tramp, Tramp

Tempo di Marcia

To the queen of all the West, To the col - lege we love best, Sing a
Con-quering ath - letes crown her name, Gol - den tongues her might pro-claim, Lov - ing

song that ech-oes o - ver all the land, Raise her ban - ner to the sky, Raise her
hearts beat loy - al to her teach - ings pure; Ev - er may her power in - crease, Battle

march-ing song on high, Greet the com - ing of her migh - ty war rior - band.
queen of no - ble peace, While her stead-fast stars a - bove her hills en - dure.

CHORUS

Cheer, cheer, cheer, for old Wis - son - sin! Migh - ty be her name her hon - or

true May the car - di - nal we love Float all

oth - er flags a - bove, And her star be ev - er bright-est in the blue.

By permission.

Champions of the West

AIR: The Steel King.

Arr. by W. T. PURDY.

Here's to old Wis - con - sin's he - roes, They score

points to oth ers' ze - ros Rip 'em up for

old Wis - con - sin Wis - con - sin U - rah - rah Wis -

con - sin Champ - ions of the West.

A Wisconsin Song

J. Bacon, '97

Con anima

1. Ye loy - al Bad - ger sons stand up, Wher - e'er ye chance to
 2. Well drink the health of ev' - ry one That in her halls have
 3. And now let's drink to Mad - i - son, (And all the noise she

be, And think of be - ing gath-ered round In one large com-pa -
 sat, The fac - ul - ty, God bless 'em! From Prex-y up to
 takes?) To pic - nic point and Mid - dle - ton, To Stough-on and the

ie! Then fill your glass - es with the best That is with in your
 Pat! And here's to all the build - ings, From main to la-dies
 lakes! Drink up, I say! Drink ev' - ry drop! Then let your glass-es

call And drink to old Wis - con - sin, The grand-est school of all!
 hall; The pride of old Wis - con - sin, The grand-est school of all!
 fall! You're drink-ing to Wis - con - sin, The grand-est school of all!

Foot Ball Song.

Words by Fred D. Silber '94.

Music from Chocolate Soldier.

Arr. by W. T. Purdy.

Ev - 'ry man whose play - ing for Wis - con-sin Does his best from

first to last; — Pluck and spir - it's work - ing for Wis -

con - sin See her boys line up so fast; — Ev - 'ry one re -

mem-bers he is wear-ing on his breast the Card 'nal hue — U - rah

Foot Ball Song CONCLUDED

The musical score consists of five staves of music, each with a treble clef and a bass clef. The lyrics are integrated into the music as follows:

rah We've got them on the run boys U - rah - rah our ends have bro-ken

thro' Let's give a shout for old Wis - con-sin Wis - con - sin,

tried and strong and true. If we win, or if we lose the

game We know each man his du ty's done — And a -

gain the old Wis-con-sin spir - it Points the way to vic - try won. —

Vive la Wisconsin

Allegro molto f

1. Come, ev'-ry good fellow, and sing us a song, Vi - ve - la Wis - con - sin!

As mer-ri- ly now we go rolling a-long, Vi - ve - la Wis - con - sin!

CHORUS

ff Vi - ve - la, vi - ve - la, vi - ve - la U, Vi - ve - la, vi - ve - la,

Vive la Wisconsin—CONCLUDED.

The musical score consists of four staves of music. The top two staves are soprano voices, and the bottom two are bass voices. The lyrics are as follows:

vi-ve-la B, Vi-ve-la B, vi-ve-la C, Vi - ve - la Wis - con - sin!

2. We'll sing the fair sports in which students
excel,
Vive la Wisconsin!
Which all of our fellows can play at so well,
Vive la Wisconsin! Cho.

3. The U.W. teams on their laurels may rest,
Vive la Wisconsin!
For all in the west they're acknowledged
the best,
Vive la Wisconsin! Cho.

4. Each student, ambitious in college to shine,
Vive la Wisconsin!
Seeks a place with the boys on the eleven or
nine.
Vive la Wisconsin! Cho.

5. Whenever they play we'll give them the
"yell."
Vive la Wisconsin!

At Chicago, Minnesota, Northwestern as
well,
Vive la Wisconsin! Cho.

6. When homeward from vict'ry our athletes
are borne,
We Vive la Wisconsin!
We assemble to greet them with bonfire
and horn,
Vive la Wisconsin! Cho.

7. 'Tis then college spirit attains its true height;
Vive la Wisconsin!
When all in the city go wild with delight,
Vive la Wisconsin! Cho.

8. Then come let us give our heroes a toast,
Vive la Wisconsin!
May their vict'ries increase and their strength
be our boast,
Vive la Wisconsin! Cho.

Those Vacant Chairs.

By J.G. H.

We shall meet but we shall miss them,
There will be some vacant chairs;
We shall miss their cheerful laughter,
We shall miss their verdant airs.
They have gone to their dear Mamas,
Far into some inland town,
The exams, they failed to fathom,
Turned our luckless Freshmen down.

CHORUS.—

We shall meet but we shall miss them,
There will be some vacant chairs;
The exams they failed to fathom,
They have shed their parting tears.

Our Dear Old Alma Mater.

Words by W. T. ARNDT, '96.

Arr. by FRED D. SILBER, '94.

The musical score consists of four staves of music in G major, 4/4 time. The lyrics are integrated into the music, appearing below the notes. The first staff begins with the first two lines of the lyrics. The second staff begins with the third line. The third staff begins with the fifth line. The fourth staff begins with the ninth line.

1. En - throned be - tween two spark - ling lakes Our Al - ma Ma - ter lies; And
 2. These halls where once our fa - thers trod, Still ech - o to the tread Of

know - ledge to the thirs - ty world, From wis - dom's fount sup - plies. She
 men who heard their coun - try's call, And for their coun - try bled; And

knows no col - or, race, or sect, But stand - eth in the van Of
 if a - gain the na - tion calls, On land or on the sea, Wher -

those who claim in Free - dom's name That ev - 'ry man's a man.
 ev - er hot - test is the strife, Wis - con-sin's sons shall be.

8. The friendships formed within these walls
 So bright and fresh to-day
 Though years may come and years may go,
 Will never fade away.
 E'en though the storm-clouds rolling on,
 Shall cover up the skies,
 The darkness drear will be dispelled
 Whene'er these visions rise.

4. And when in after years we roam
 Far from the vine clad hills,
 We'll bless the one that thoughts of them
 From memory's past recalls.
 Then let our hearts responsive be,
 And ready be our hand;
 Our watch-cry for Wisconsin,
 For our God and Native Land.

Our Dear Old Wisconsin

A. C. Runzler '12

Tempo di Marcia.

Wis - con - sin! Wis - con - sin! Our Al - ma Ma - ter

Dear, To thee we owe our song of praise, To thee we'll give our

word of cheer, And we'll al - ways, al - ways, al - ways come back,

Yes we will For we'll nev - er for - get Our dear old Wis - con - sin.
ritardando

Awarded Second prize \$ 25.00 in 1911 Song contest of U. W. club.

Copyright 1912 by U. W. club of Chicago.

Victorious Badgers.

A.N.GEYER, '09.
Arr. by Donald Bestor.

Moderato

Where the har-dy north-ern breez-es sweep o'er wood-ed hills, Stands our
In these days when all a-chieve-ment is thru toil at-tained, 'Tis "No."
no-bie Al-ma Ma-ter, on Men-do-ta's ver-dant shore, And ad-quit-ters in Wis-con-sin" that her sons would proudly boast, And the
mir-ing sons for-ev-er of her prais-es tell, And her "use-ful-ed-u-ca-tion" she is famed to give Will ad-

Victorious Badgers

CONTINUED.

23

Sheet music for "Victorious Badgers" featuring four staves of music with lyrics. The music is in common time, key signature of one sharp (F#), and consists of soprano, alto, tenor, and bass parts. The lyrics are as follows:

vic - to - ries she counts them by the score. Once in
vance them to those goals de - sir - ed most. When too

con - test fierce her loy - al sons were striv - ing, And it
quick - ly col - lege life for us is o - ver, And in

seem'd per-haps, her strength had been a boast; But the cheers and songs to
ser - vice we per-sue life's va-rious ways, Oft our tho'ts will turn to

cresc.

urge the Bad-gers on, Led to vic-tr-y when the co - eds sang the "Toast"—
scenes for which we yearn, And the mem-o-ries of good old col - lege days.—

rit.

Victorious Badgers CONCLUDED.

CHORUS
Tempo di Marcia.

Then a rous - ing cheer for old Wis - con - sin, — Let it ev - er for her re -

sound! — First of all the West, — Her sons will never rest — Un - til the em - blem of

Cardinal a - bove all is found. May the love for our dear Alma Ma - ter — Be un -

changed in our strug - gle in life, — Singing "Var - si - ty, Var - si - ty U - rah - rah Wis -

con - sin," Bad - gers shall win in ev - ry strife. — Then a strife. —

All Hail! Alma Mater Wisconsin.

Words by A.S. Hibbard.

Tune: Die Lorelei

All Hail! Al-ma Ma-ter Wis - con - sin, To thee our voic-es we
 All Hail! Al-ma Ma-ter Wis - con - sin, Il - lus - tri - ous be thy

raise, As fond re - col - lec - tions we cher - ish Of
 name, The full - ness of time has en - dowed thee, In -

joys in our old col - lege days, Where ev - er lifes jour - ney may
 creas - ing en - dur - ing thy fame, While proudly we cheer'neath thy

lead us, What e'er the fu - ture may bring, All
 ban - ner, Our song for ev - er shall be All

Hail Al-ma Ma-ter Wis - con - sin Thy sons shall loy-al - ly sing.
 Hail Al-ma Ma-ter Wis - con - sin Our Al - ma Ma-ter to thee.

Cardinal March

E. A. Bredin

Intro.

U rahl rah! rah! Wis - con - sin

Var - si - ty, We sing our songs to thee We hail thy vic - to - ry U rahl rah!

rah! ____ Wis - con - sin Var - si - ty, Our Al - ma Ma - ter dear, All hail to

thee! U rah! rah! ____ Wis-con-sin Var-si-ty! To our foes ____ we'll nev - er

By permission

Cardinal March CONTINUED

8

bend the knee U rah, rah, rah! Wis-con-sin Var-si-ty, We sing our

8

songs to thee, We hail thy vio-to-ry, Urah! rah! rah! Wis-con-sin Var-si-ty, Our Alma

8

Ma-ter dear. All hail to thee!

(Austrian hymn) Strict tempo

On the shores of fain Men - do - ta Stands the moth - er

we would praise. Rare her gifts and rich her off - 'rings'

Cardinal March CONTINUED

Glor - ious all her walks and ways. Crown her, O ye

sons and daugh - ters, Give to her your heart and voice,

Bid the world sing loud her an - them, And in all her work re - joice.

U rah! rah! rah! Wis - con - sin

Var - si - ty, We sing our songs to thee, We hail thy vic - to - ry, U rah! rah!

Cardinal March CONCLUDED

The musical score consists of five staves of music, likely for a piano or organ, with lyrics integrated into the melody. The music is in common time and includes various dynamics and performance markings like crescendos and decrescendos.

Staff 1: rah! — Wis-con-sin Var - si - ty, Our Al-ma Ma - ter dear. All hail to thee! U rah!

Staff 2: rah! — Wis-con-sin Var - si - ty To our foes well nov - er

Staff 3: bend the knee, U rah! rah! rah! — Wis-con-sin Var - si - ty, We sing our

Staff 4: songs to thee, We hail thy vic - to - ry, U rah! rah! rah! — Wis - con - sin

Staff 5: Var - si - ty, Our Al - ma Ma - ter dear, All hail to thee!

The Varsity.

Words by Julius E. Olson.

Air: John Brown's Body

The musical score consists of four staves of music. The top three staves are for voice (soprano, alto, tenor/bass) and the bottom staff is for piano. The lyrics are integrated into the vocal parts.

Top Staff (Soprano):

A spir - it of de - vot - ion fills our loy - al hearts to night, We
 In days of doubt and darkness when the faith - ful were but few, The
 In the dim and dis-tant fu - ture when our course of life is run, The

Second Staff (Alto):

feel the might - y pres - ence of a cause for truth and right; 'Tis the
 Var - si - ty was un - dis-mayed and brave - ly strug-gled through; And
 Var - si - ty will bat - tle on for caus - es still un - won, For the

Third Staff (Tenor/Bass):

Var - si - ty that calls us to her ban-ner in the fight, For she is marching on.
 now when tens of thousands stand her loy-al friends and true She still is marching on.
 fight for truth and right-eousness is nev - er, nev - er done, And she'll be marching on.

Chorus:

U rah rah for old Wis - con - sin U rah rah for old Wis -
 con - sin U rah rah for old Wis-con - sin For she is marching on.

Words by R. N. McMYNN.

Fair Varsity.

Arr. from the German.

1. Near cam - pus green floats sil - ver sheen Of lake 'neath az - ure skies,
 2. The re - gion round is hal - lowed ground, Camp Randall, hail to thee!
 3. Dear moth - er, these blest mem - o - ries Shall bloom for - ev - er sweet;

While far a - bove, the hill we love And state - ly build - ings rise.
 Where he - roes stood who gave their blood, Hu - man - i - ty to free.
 In dreams we'd be a - gain with thee, Where love and du - ty meet.

To this thy home with joy we come To pay thee hom - age sweet;
 Thy king - dom, this rich realm of bliss, Wis - con - sin, Queen thou art;
 May thy dear name our hearts en - flame To thought and deed sub - lime;

'Tis here in youth we search for truth, Where love and du - ty meet.
 And thy fair fame from blot or blame We'll guard till life de - part.
 Our lives shall raise thy song of praise, And sing it through all time.

Wisconsin Marching Song.

Words by PHILIP L. ALLEN, '99.
Lively. Melody in 2d Tenor.

Arr. from German.

1. Clear the way for old Wis - con - sin! For to sing her praise we
 2. With our songs the air is sound - ing; For Wis - con - sin let us

come, For to sing her praise we come; With a U - rah -
 sing, For Wis - con - sin let us sing; Loud and clear with

rah! Wis - con - sin, As we march with fife and drum.
 voice re - sound - ing, Far and wide her prais - es sing.

CHORUS.

See the Car - di - nal floats high, Bright and gleam - ing in the

sky, For the Var - si - ty we love,— May its glo - ry nev - er

Wisconsin Marching Song—CONCLUDED.

88

die. We are loy - al sons and true, And wher - ev - er we may

roam We will sing for Old Wis - con - - sin, For our dear old

col - lege home..... U - rah! U - rah! Rah! rah! rah!

Rah! rah! rah! rah! rah! rah! rah! rah!

rah!..... We will sing for old Wis - con - - sin, U - rah! U -

rah! rah!

Melody.

rah! rah! rah! rah!..... For our dear old col - lege home....

rah! rah! rah! rah! rah! rah!

Mendota Crew Song.

(As sung by the 1896 Glee Club.)

H. D. SLEEPER.
Adapted from "Mendota Waltzes."

1. O - ver Men - do - ta's
2. Hark to a dole - ful

PIANO OR VOICES.

La lu la la
Zum zum



wa - ters, Mov-ing with meas - ured sweep and strong.....
ech - o Down in the "wood - en nut - meg State,".....

p.
p.
p.
p.



Wak - ing a thou - sand rip - ples, Grace-ful - ly glides a crew a-
While at the fin - ish the Bad - gers Pa - tient - ly for the fresh - men

p.
p.
p.
p.

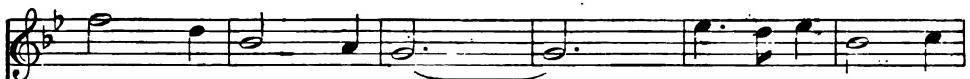
Mendota Crew Song—CONTINUED.

35



long..... Fol - low the rhyth - mic mo - tion, Rap - id - ly
wait..... What is the troub - le with "E - li?" What makes the

A musical staff in G clef, featuring a continuous pattern of sixteenth-note 'x' marks. The bass staff below it has sustained notes with 'p.' dynamics.



draw - ing them from view..... Oh, 'tis the ya - ra
at - mos - phere so "blue?"..... Oh, 'tis the ya - ra

A musical staff in G clef, featuring a continuous pattern of sixteenth-note 'x' marks. The bass staff below it has sustained notes with 'p.' dynamics.



ya - - ra stroke, 'Tis our Wis - con - sin crew.....
ya - - ra stroke, 'Tis our Wis - con - sin crew.....

A musical staff in G clef, featuring a continuous pattern of sixteenth-note 'x' marks. The bass staff below it has sustained notes with 'p.' dynamics.

To Alma Mater.

87

Words by H. D. SLEEPER.

Allegro con fuoco.

Music by FRANZ ABT.



1. Let us raise a song, And the strain pro-long, For Wis-con-sin is our choice,
2. By her vine-clad walls, In her hallowed halls, Have the years too quick-ly sped,
3. Then a rous-ing cheer, Al-ma Ma-ter dear, Will we give to thee to-night,



To her grow-ing fame, Her un-tar-nished name, Let us sing with heart and voice.
But the truth impressed In each youthful breast, Will a life-long ra-diance shed.
May thy friends e'er stand An un-brok-en band, May thy fu-ture e'er be bright.



CHORUS.



We will hon-or thee in song, And the joy-ous strain pro-long,



We will hon-or thee in song, And the joy-ous strain



We will hon-or thee in song, And the joy-ous strain pro-long.



pro-long, in song, And the joy-ous strain pro-long.

Conceited Things

Words by FLOYD McCCLURE, '95.

Music by L. S. THOMPSON.

The musical score consists of three staves of music. The top staff starts with a treble clef, a key signature of one sharp, and a common time signature. It features a short melodic line followed by a section of eighth-note chords. The middle staff begins with a treble clef, a key signature of one sharp, and a common time signature. It is labeled "Vivace." and includes dynamic markings *f*, *f*, and *p*. The bottom staff uses a bass clef and a common time signature. The lyrics are integrated into the music, appearing below the notes. The first section of lyrics is:

1. You have been
2. When we were
3. Now that those

told that col - lege stu - dents Are a most ir - re - press - i - ble
Fresh - men in the col - lege, As you have heard, we smoked ci - gar -
hal - cy - on days are o - ver, We have de - vel - oped a - long dif - f'rent

lot; That when it comes to ha - zing a Fresh - man, They would much
ettes; Six times a week we cut ev - 'ry lec - ture, And to the
lines; Noth - ing in sci - ence that we have n't mas - tered,—We are ten

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Conceited Things - CONTINUED.

39

rath-er be "in it" than not. Now let me tell you per-fect-ly
fac-ul-ty sent our re-grets; Carried a cane un-til the Sophs.
years a-head of the times; Aes-the-tic mod-e-ls of psy-chic per-

frank-ly, That you may wa-ter no more in sus-pense; In all such
hazed us, Swiped ev-ry sign, and just es-cape-d jail; And ev-ry
fec-tion, How can we blame those who can-not re-sist? Hearts by the

SEMI-CHORUS.

pranks We've at-tained a pro-fi-cien-cy just im-mense.
night Our dear Ma-ter we toast-ed in good old ale! } But there
score We have cap-tured, and man-y more will be missed!

are days when we "grind,"..... We nev-er

Conceited Things - CONTINUED.

mind, We are that kind For in a
 quiz we find re - lief From

CHORUS. *ff*

an - tics that give our fond friends grief. Oh, we are

jol - ly col - lege stu - dents, And we are out to be viewed as a

Conceited Things - CONCLUDED.

41

sight! Both in our per - son - al es - ti - ma - tion And in

yours we are cer - tain - ly bright! We are the in - car - na - tion of

knowl - edge, We are the es - sence of stud - ied con - ceit: There is no

doubt But that we are the peo - ple who can't be beat!

sf

'94 Football Song

Words by C. F. McClure, '95.

Music by W. G. SIREN.

Soprano. FIRST BASS. *Moderato.*

1. A song of con - quest I will sing, Of he - roes bold and
2. The, lit - tle school - boys from Be - loit Were just a pie of
3. Yet in the West there lived a team, As Go - phers known to

*Vocal accompaniment.*FIRST TENOR. *p*

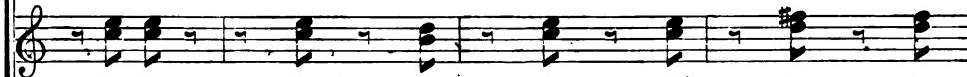
SECOND TENOR. La, la, la, la, la, la,

FIRST BASS. *p*

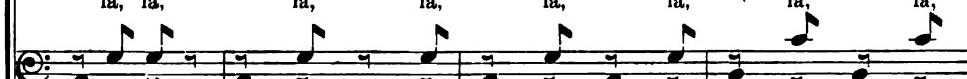
SECOND BASS. La, la, la, la, la, la,



brave, Who on the grid - iron fought and bled, Their Ma - ter's name to
mince; I o - wa's gi - ants lined up strong: They have - n't been seen
fame, Who were al - most too proud to play, So glo - rious was their



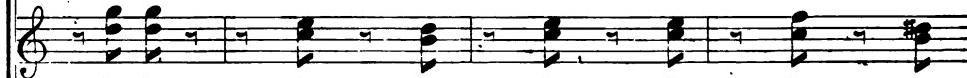
la, la, la, la, la, la, la,



la, la, la, la, la, la, la,



save; How, prone up - on the fro - zen ground, The stal - wart foe - men
since. Ann Ar - bor played at home with dolls, "Ath - let - ics" were "off
name! At last with cheers and a big brass band, They came "just for a



la, la, la, la, la, la, la,



ha, la, la, la, la, la, la,

'94 Football Song—CONTINUED.

43

(To be spoken before the chorus of the last verse.) To say nothing of their bank account. What? Did they lose the game? Oh, no! They didn't lose the game! When you fellows have grown older, you will gradually appreciate what we mean by this statement.

CHORUS.

FIRST TENOR. *Faster.*

The Boy and the Horse.

Words by KATE D. BUCKNAM, '94.

The musical score consists of four systems of music for voice and piano. The top system starts with a forte dynamic (f) and includes a bass line with a 'Ped.' instruction and a piano part with a sharp symbol (*). The second system begins with a piano introduction followed by a vocal line starting with '1. A boy once in the au-tumn-time, on fun and knowl-edge bent,'. The third system continues the vocal line with 'His fam -ily bade a fond fare-well, and to Wis - con - sin school he went; And' and includes a piano ritardando (Rit.). The fourth system concludes the song with 'there he found com - pan - ions gay, to suit his youth-ful taste, And' and ends with a piano ritardando (Rit.). The vocal parts are in treble clef, and the piano parts are in bass clef. The music is set in common time throughout.

f

Ped.

*

1. A boy once in the au-tumn-time, on fun and knowl-edge bent, His

p

Rit.

fam -ily bade a fond fare-well, and to Wis - con - sin school he went; And

Rit.

A tempo.

there he found com - pan - ions gay, to suit his youth-ful taste, And

The Boy and the Horse—CONCLUDED. 45

Musical score for the first part of 'The Boy and the Horse'. The music is in G major, common time. The vocal line includes lyrics: "with the boys and girls, I fear, much use - ful time did waste. O - o - oh!" A dynamic marking 'f' is shown above the piano part. The vocal line continues with "Ped. *".

CHORUS. *Tempo di Valse.*

Musical score for the Chorus of 'The Boy and the Horse'. The music is in G major, common time. The vocal line includes lyrics: "This fool - ish boy, this wick - ed boy, Who was his par - ent's on - ly joy, He". The piano part features a rhythmic pattern of eighth-note chords.

Musical score for the continuation of the Chorus of 'The Boy and the Horse'. The music is in G major, common time. The vocal line includes lyrics: "was their hope, he was their pride Be - fore he took that dread - ful ride.". The piano part features a rhythmic pattern of eighth-note chords.

2 Examination week, at last, approached so very near;
This boy, who had not worked, began to tremble much with fear,
Until a thought came to his mind—an animal he'd try
To take him o'er the roughest road, the road of History.—Cho.

3 The "pony" is the beast that's used to ride o'er college courses,
But when the "ponies" larger grow, they then are known as "horses;"
A "horse" it was this boy procured, of mild and gentle look;
One calculated fast to go and work "just like a book."—Cho.

4 The boy soon mounted on his steed, and rode with might and main,
Until it got away from him—to hold it was in vain.
It danced and pranced and reared in air—the boy was doomed to fall;
The "Prof." it was who captured it amidst the shouts of all.—Cho.

5 The boy was found soon afterwards; he felt quite bruised and sore;
He vowed all horses he'd avoid and shun forevermore.
Now all "equestrians" should heed the story that I tell—
Just work and walk and you will reach the end both safe and well.—Cho.

Of Thee, Wisconsin!

Arr. by H. D. SLEEPER.

Words and Music by FLOYD McCCLURE.

Andante.

1. Of thee, our Al - ma Ma - ter, With joy - ous hearts we sing; To
 2. We love the tem - pied sum - mit On Men-do - ta's wave kissed shore, Its
 3. When years have rolled a - bove us, And in life we take our stand; When



thee, dear Al - ma Ma - ter, Love's of - fring we bring; Thy
 groves and sha - dy path - ways, As they loved be - fore, The
 voi - ces now in cho - rus Are sounding through the land: Fond

gray..... walls sur-round us, Thy domes are ris-ing o'er us, And we
 thou - sands in whose foot - steps We are pass - ing ev - 'ry day; Love as
 mem' - o - ries will lin - ger Of glad days on the Hill, And our

join in hap - py cho - rus Of love..... for thee.
 they shall love who fol - low As years roll a - way.
 grate - ful hearts shall whis - per, "Wis - con - sin, fare thee well."

Of Thee, Wisconsin — CONCLUDED.

47

CHORUS. *Tempo di Valse.*

The musical score consists of four staves of music, each with a treble clef and a key signature of one flat. The time signature varies between common time (indicated by 'C') and 3/4 time (indicated by '3'). The first staff begins with a dotted half note followed by eighth notes. The second staff features a continuous eighth-note pattern marked with 'x'. The third staff consists of sustained quarter notes. The fourth staff begins with a dotted half note followed by eighth notes. The lyrics are as follows:

Long may thy walls in strength and beau - ty stand;....

Long may thy por - tals re - ceive the ea - ger band;.....

Proud thy sons..... and thy daughters to hon - or thy name;.....

Un - end-ing, our prais - es! en - dur - ing, thy fame!.....

The score includes dynamic markings such as *p* (piano), *f* (forte), and *Dim.* (diminuendo). The vocal parts are separated by vertical bar lines, and the piano accompaniment is indicated by a bass staff at the bottom.

Wisconsin Jubilee.

Andante. mf



1. Wis - con - sin! thy sons to thy ju - bi - lee come, And with
 2. For the days then were gold - en, the mo - ments were few, Since
 3. O long may thy sons of the class - es gone by Bring
 4. Fare - well! be thy des - ti - nies on - ward and bright; With this



bless - ings sur - ren - der thee o'er;..... By these fes - ti - val rites, from the
 we from our fond homes had gone;..... Where fa - ther had counselled, and
 hon - or up - on thee un - told;..... Like thy elms that up - rear to the
 pre - cept thy chil - dren im - bue;..... That wher - ev - er they are, to stand



age that is run, To the age that is wait - ing be - fore..... When as
 moth - er a - new Our young hearts had earn - est - ly warned. Wis -
 beau - ti - ful sky, And their wide-spreading branch - es un - fold..... For the
 up for the right, To be faith - ful, and no - ble, and true..... Be it



Wisconsin Jubilee—CONCLUDED:



stu - dents we first to thy hall - ways did throng, In our
 son - sin! we came to thee on thy proud height, O'er Men -
 good and the great in their man - hood's first pride, Thro' thy
 thus with thy daugh - ters, and thus with thy sons, As they



col - lege life bright - est of all,..... Without thoughts of the fu - ture we
 do - ta's fair bos - om we grazed; And we knew of the names on thy
 hall - ways have thought-ful - ly trod,..... As they strengthened the minds that pre -
 leave Al - ma Ma - ter's fond care,..... To take up in the world its far



drift - ed a - long, Nor heed - ed old Time's warn-ing call.....
 cal - en - dar bright That a mon - u - ment to thee had raised.....
 pared them to guide The Na-tion's strong ship through the flood.....
 weight-i - er one, And the voyage of a life - time pre - pare.....



Mary's Goat.

ENCORE SONG OF '89 GLEE CLUB.

Arr. by A. T. HOLBROOK, '92.

1. In call - ing for an - oth - er song, 'noth - er song, 'noth - er song, In
call - ing for an - oth - er song Your taste is ver - y bad.

CHORUS.
Whoop te doo - dle, doo - dle do, Doo - dle do, doo - dle do;
Whoop te doo - dle, doo - dle do, Your taste is ver - y bad.

- 1 In calling for another song,
Your taste is very bad.—Cho.
- 2 To pay you back we now will sing
Of the goat that Mary had.—Cho.
- 3 Mary had a William goat;
Its fleece was black as jet.—Cho.
- 4 It followed her to school one day,
Most likely—you just bet.—Cho.
- 5 Such actions were against the rule,
So Whackum turned him out.—Cho.
- 6 For it made the children grin a bit,
To see a goat about.—Cho.
- 7 Although old Whackum turned him out,
Still he lingered near.—Cho.

- 8 And waited just outside the door,
(Spoken:—He sort of patiently hovered around
outside the door.)
Till Whackum did appear.—Cho.
- 9 Then William ran to meet that man;
He ran his level best.—Cho.
(Very softly and slowly.)
- 10 And he met him just behind, you know,
Just below the vest.—Cho.
(Very loudly and rapidly.)
- 11 Old Whackum turned a somersault;—
The goat stood on his head.—Cho.
- 12 And Mary laughed herself so sick,
She had to go to bed.—Cho.

His Heart was True to Poll

51

Words by BURNAND.

Boldly. Fast.

Music by W. G. SIREN.

Musical score for the first system. It consists of two staves. The top staff is in common time (C) and has a key signature of one sharp. The bottom staff is also in common time (C) and has a key signature of one sharp. The music starts with a forte dynamic (f). The first measure ends with a repeat sign. The second measure begins with a crescendo (Cres.) dynamic. The third measure ends with a repeat sign. The fourth measure begins with a piano dynamic (mf).

1. I'll sing you a song which is not ver - y long. But the

Musical score for the first verse. It consists of three staves. The top staff is in common time (C) and has a key signature of one sharp. The middle staff is in common time (C) and has a key signature of one sharp. The bottom staff is in common time (C) and has a key signature of one sharp. The music starts with a piano dynamic (mf). The first measure ends with a repeat sign. The second measure begins with a piano dynamic (mf).

sto - ry somewhat new; Of Wil - li - am Kidd, who, what-ev - er he did, To his

Musical score for the second part of the verse. It consists of three staves. The top staff is in common time (C) and has a key signature of one sharp. The middle staff is in common time (C) and has a key signature of one sharp. The bottom staff is in common time (C) and has a key signature of one sharp. The music starts with a piano dynamic (mf). The first measure ends with a repeat sign. The second measure begins with a piano dynamic (mf).

Poll was al - ways true. He sailed a - way in a gal - lant ship From the

Musical score for the final part of the verse. It consists of three staves. The top staff is in common time (C) and has a key signature of one sharp. The middle staff is in common time (C) and has a key signature of one sharp. The bottom staff is in common time (C) and has a key signature of one sharp. The music starts with a piano dynamic (mf). The first measure ends with a repeat sign. The second measure begins with a piano dynamic (mf).

His Heart was True to Poll—CONTINUED.

port of old Bris - tol, And the last words he ut - tered as his
 hand - ker - chief he flut - tered, Were "My heart is true to Poll."

CHORUS.

His heart was true to Poll, His heart was true to Poll; It's no mat-ter what you do,
 f

if your heart be on - ly true, And his heart was true to Poll, to Poll, His
 His

His Heart was True to Poll—CONCLUDED.

heart was true to Poll, His heart was true to Poll, It's no matter what you do, if your

1st & 2d verses.

Cres. *Rall.*

heart be on - ly true, And his heart was true to Poll;

D. C.

Ending for last verse.

Cres. Rall.

heart be on - ly true, And his heart was true to Poll.

FINE.

2 'Twas a wreck! William on shore he swam,
And looked about for an inn.
When a noble savage lady of a color rather shady
Came up with a kind of grin.
"Oh, marry me and a king you'll be,
And in a palace dwell."
Or we'll eat you willy-nilly." so he gave his hand, did Billy,
But his heart was true to Poll.—CHO.

3 Away a twelvemonth sped, and a happy life he led
As king of the Kikkeryboos,
His paint was red and yaller, and he used a big umbrella,
And he wore a pair of overshoes.
He'd corals and knives, and twenty-six wives
Whose beauties I cannot here extol;
But one day they all revolted, so he back to Bristol bolted,
For his heart was true to Poll.—CHO.

The Bull-Dog:

Moderato. mf
SOLO. FIRST TENOR.



1. Oh! the bull-dog on the bank,

SOLO. FIRST BASS.



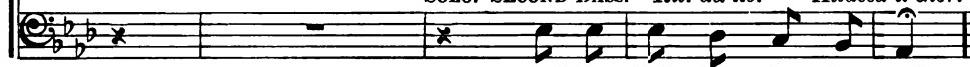
And the bull-frog in the pool;

SOLO. FIRST TENOR.



Oh! the bull-dog on the bank,

SOLO. SECOND BASS. *Rit. ad lib.* *Attacca il chor.*



And the bull-frog in the pool;

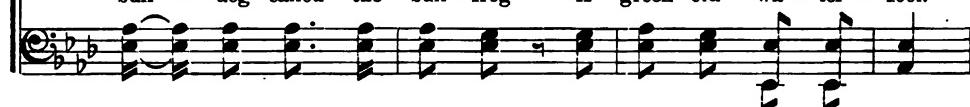
f CHORUS. *Allegro.*



Oh! the bull-dog on the bank, And the bull-frog in the pool; The



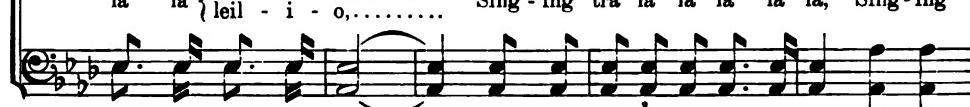
bull - dog called the bull - frog A green old wa - ter - fool.



Sing-ing tra la la la { la la la,..... Sing-ing tra la



la la { la la la,..... Sing-ing tra la la la la, Sing-ing



The Bull-Dog—CONCLUDED.

55

Repeat pp.

tra la la la la la, Tra la la la, tra la la la, Tra la la { la la la.
leil - i - o.

2 Oh! the bull-dog stooped to catch him,
And the snapper caught his paw;
The pollywog died a-laughing
To see him wag his jaw.—CHORUS.

3 Says the monkey to the owl,
“Oh! what’ll you have to drink?”

“Why, since you are so very kind,
I’ll take a bottle of ink.”—CHORUS.

4 Pharaoh’s daughter on the bank,
Little Moses in the pool;
She fished him out with a telegraph pole,
And sent him off to school.—CHORUS.

Good Night Ladies

f Sostenuto.

1. Good-night, la - dies! good - night, la - dies! Good - night, la - dies! We're

Allegro.

going to leave you now. Mer - ri - ly we roll a - long,

Repeat pp.

roll a - long. roll a - long, Mer - ri - ly we roll a - long, O'er the dark blue sea.

2 Farewell, ladies; farewell, ladies;
Farewell, ladies; we’re going to leave you
now.

Merrily, etc.

3 Sweet dreams, ladies; sweet dreams, ladies;
Sweet dreams, ladies; we’re going to leave you
now.

Merrily, etc.

By permission.

Fill up the Beaker, Boys

Words by ALBERT BARTON, '96.

The musical score consists of four staves of music. The top staff is for the treble clef voice, the second staff is for the bass clef voice, the third staff is for the treble clef piano, and the bottom staff is for the bass clef piano. The music is in common time (indicated by 'C'). The first two staves begin with a forte dynamic (f).

Lyrics:

- 1. Fill up,..... fill
- 2. Her clas - - sic
- 3. The chang - ing

up..... the beak - er, boys, An hour..... we'll give..... to
shades,.. who can for - get,..... Where, warm.... in youth,... we
years.... may hold in fee..... For man - y a lip..... now

so - cial joys,..... To clash..... of cups,..... to
trust - ing met,..... Where learn - - ing's fount,..... bright-
pledg - ing thee,..... Mis - fort - - une's cup,..... and

Fill up the Beaker, Boys -CONTINUED

57

song and cheer.... To old..... U. W..... ev - er, ev - er
spark - ling. wove.... The wa - - ters sweet,.... of truth, ro-mance and
dis - tant far..... The sons.... be lured.... by Fate's ca - pri - cious

dear;.... For where's the son would stint the vo - tive bowl, When
love. Now here we pledge re - mem-brance with our wine; For
star; Yet, e'en in death, the dim - ming eye shall turn, At

her dear mem - 'ry glad - dens o'er his soul? } Then round with the
her, our fair - est wreaths shall ev - er twine. }
thy dear name, each pulse still fil - ial burn.

f

pledge, boys, here's to her name and fame; One in love for her, we'll stand, her pride we'll claim;

Fill up the Beaker, Boys - CONCLUDED.

CHORUS. *mf*

U - rah, U - rah, Al - ma Ma - ter dear,..... Thine the hal - lowed

ties shall be that bind us most near;..... U - rah, U - rah, Al - ma Ma - ter

dear,.... Thine the hal - lowed ties shall be that bind.... us most near.

Old Kentucky Home.

59

S. FOSTER.

Andante. With expression.
SOPRANO OR 2D TENOR.



1. The sun shines bright in the old Ken-tuck - y home, 'Tis
2. They hunt no more for the pos - sum and the coon, On
3. The heart must bow and the back will have to bend, Where-

ALTO. (or 1st Bass 8va. lower.)

Hum. Hum.
1ST TENOR.
2D BASS.

sum - mer, the dark - ies all are gay; The corn - top's ripe and the
mead - ow, o'er hill and by the shore; They sing no more by the
ev - er the dark - ey now must go; A few more days and the

Hum

mead - ows are in bloom, While the birds make mu - sic all the day..... The
glim - mer of the moon, On the bench by the lit - tle cab - in door..... The
trou - ble all will end, In the field where the cane and cot - ton grow..... A

all the day.
cab - in door. Hum.
cot - ton grows.

Old Kentucky Home — CONCLUDED.



young folks roll on the lit - tle cab-in floor, All mer - ry, all hap - py, gay and bright; By an' day goes by like a shadow o'er the heart, With sorrow where once was all de-light, For the few more days for to tote the weary load, No mat - ter, it nev - er will be light; Just a



by hard times comes a - knocking at the door, Then my old Kentucky home, good - night. time has come when the darkies have to part, Then my old Kentucky home, good - night. few more days we will tot - ter on the road, Then my old Kentucky home, good - night.



CHORUS.



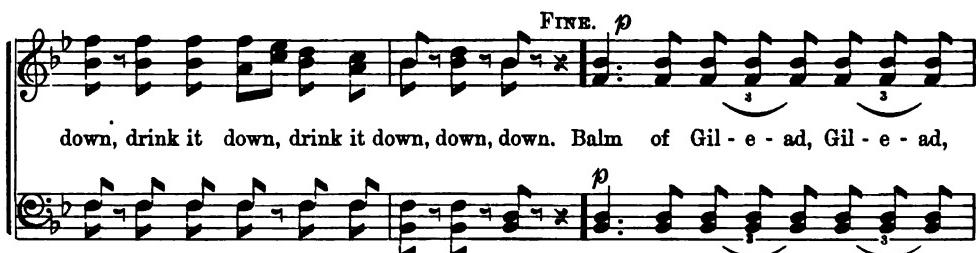
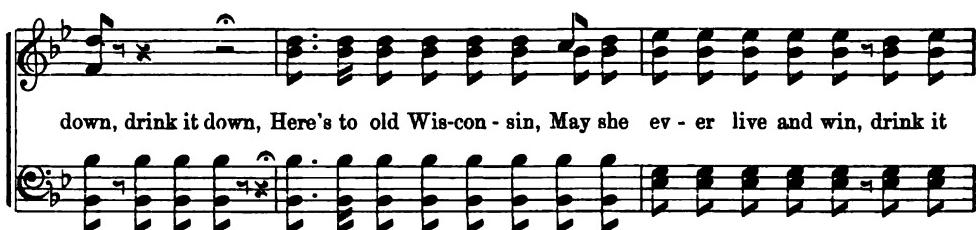
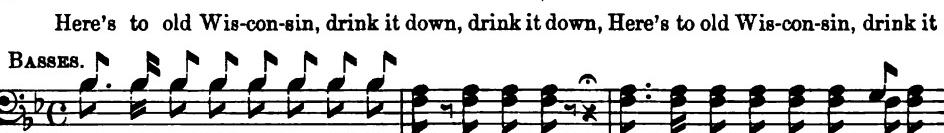
Hum. - - For the old Ken-tuck-y home far a - way, far a - way.



Bingo.

61

TENORS. *Tempo di Marcia.*



Bingo—CONCLUDED.

2 Here's to old Main Hall—For she towers above them all.

3 Here's to Ninety-Eight—For her men are truly great.

4 Here's to Ninety-Nine—May she ever live and shine

5 Here's to Nineteen Hundred—Let her praises loud be thundered.

6 Here's to Nineteen One—For she's always in for fun.

7 Here's to Ladies' Hall—For her co-eds fair and tall.

• Here's to Ladies Man—for her co-eds fair and tall.

Over the Banister.

BARITONE SOLO.

1. O - ver the ban - is - ter leans a face. Ten - der - ly sweet and be -
 2. No - bod - y, on - ly those eyes of brown, Ten - der and full of
 3. Holds her fin - gers and draws her down, Sud - den - ly grow - ing

MALE VOICES ACCOMP. *ad lib.* la, la, etc.

Over the Banister—CONCLUDED.

guil - - ing. While be - low her with ten - der grace, He
 mean - - ing. Gaze on the lov - li - est face in town,
 bold - - er, Till her love - ly hair lets its mass - es down Like a

watch - es the pic - ture smil - - ing; The light burns dim in the
 O - ver the ban - is - ter lean - - ing, Tim - id and tired, with
 man - tie o - ver his shoul - - der; A ques - tion asked, a

hall be - low, No - bod - y sees them stand - - ing.
 down - cast eyes, I won - der why she lin - - gers, But
 swift ca - resse, She has fled like a bird from the stair - way.

Say - ing good-night a - gain soft and low, Half - way up to the land - ing,
 Aft - - er all the good-nights are said? Some-bod - y holds her fin - gers!
 o - ver the ban - is - ter comes a "yes," That brightens the world for him al - way.

Michael Roy.

Allegretto. mf

1. In Brook-lyn cit - y there lived a maid, And she was known to
 2. She fell in love with a char - coal man, Mc - Clos - key was his
 3. Mc - Clos - key shout-ed and hol-lered in vain, For the donk - ey would - n't

mf

fame; Her moth - er's name was Ma - ri Ann, And
 name; His fight - ing weight was sev - en stone ten. And he
 stop; And he threw Ma - ri Jane right o - ver his head. Right

hers was Ma - ri Jane; ... And ev - er - y Sat - ur - day
 loved sweet Ma - ri Jane;.... He took her to ride in his
 in - to a pol - i - cy shop;.... When Mc - Clos - key saw that

Michael Roy—CONCLUDED.

65

morn - ing She used to go o - ver the riv - er, And
char-coal cart On a fine St. Pat - rick's day, But the
terrible sight; His heart it was moved with pit - y, So he

went to mar - ket where she sold eggs, And sass - a - ges, like - wise liv - er.
donkey took fright at a Jer - soy man, And start-ed and ran a - way.....
stabbed the don-key with a bit of char-coal, And start-ed for Salt Lake cit - y.

CHORUS. *f*

Shouted.

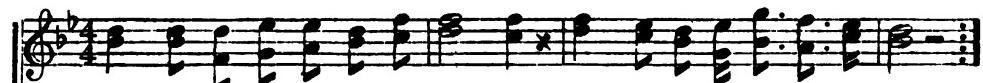
For oh!..... For oh!..... he was my dar - ling boy,..... FOR

f

Repeat Chorus *pp.*

he was the lad with the au - burn hair, And his name was Mi - chael Roy....

Nellie was a Lady.



1. { Down on the Mis-sis - sip - pi float - ing, Long time I trab bel o'er the way: {
A'll night the cot-ton-wood I's tot - ing, Singing for my true lub all the day.
2. { Now I'se un - hap - py, and I's weep - ing; Can't tote the cot-ton-wood no more;
Last night when Nel-lie was a sleep - ing, Death came a-knock-ing at the door.



Nel - lie was a la - dy, last night she died; Toll de bell for lub - ly Nell, my



dark Vir-gin - ia bride. Oh, Nel-lie was a la - dy, last night she died; Toll the

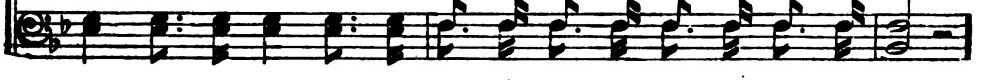


bell for lub - ly Nell, my dark-ey bride; Oh, Nel - lie was a la - dy,



my dark-ey bride;

last night she died; Toll the bell for lub - ly Nell, my dark - ey bride.



Nellie was a Lady—concluded.

After last verse.

Nel - lie was a la - dy, she was; Last night she died, she did;

Toll the bell for lub - ly Nell, my dark Vir - gin - ia bride, she was.

Back to the Hill.

1. { I'm go - ing back to Bad - ger - ville, To hap - py, hap - py Col - lege Hill.
To pitch a - gain my pil - grim tent On hap - py, hap - py Col - lege Hill. }

CHORUS.

I'm go - ing back, I'm go - ing back, I'm go - ing
back to Col - lege Hill, Go - ing, go - ing back.

My Bonnie

1. My Bon - nie lies o - ver the o - cean, _____ My
 2. Last night as I lay on my pil - low, _____ Last
 3. Oh, blow, ye winds o - ver the o - cean, _____ And
 4. The winds have blown o - ver the o - cean, _____ The

Bonnie lies o - ver the sea; _____ My Bon-nie lies o - ver the
 night as I laid on my bed; _____ Last nightas I lay on my
 blow ye winds o - ver the sea; _____ Oh, blow, ye winds o - ver the
 winds have blown o - ver the sea; _____ The winds have blown o - ver the

o - cean, _____ Oh bring back my Bon-nie to me. _____
 pil - low, _____ I dreamed that my Bon-nie was dead. _____
 o - cean, _____ And bring back my Bon-nie to me. _____
 o - cean, _____ And bro't back my Bon-nie to me. _____

CHORUS

Bring back, bring back, bring back my Bon-nie to me, to me;

Bring back, bring back, Oh! bring back my Bon-nie to me.

Drink to me Only with Thine Eyes.

69

Words by Ben Jonson

Old English air

The musical score consists of four systems of music, each with a treble clef and a bass clef staff. The key signature is B-flat major (two flats). The time signature varies between common time and 6/8. The music is divided into systems by vertical bar lines. The first system starts with a dynamic of *mp*. The lyrics are:

Drink to me on ly with thine eyes and I will pledge with mine —
I sent thee late a ro sy wreath, not so much hon ring thee —

The second system starts with a dynamic of *mp*. The lyrics are:

Or leave a kiss with - in the cup, and I'll not ask for wine; The
As giv - ing it a hope that there it could not with-ered be; But

The third system continues the melody. The lyrics are:

thirst that from the soul doth rise, doth ask a drink di vine,
thou there-on did'st on - ly breathe, and send'st it back to me,

The fourth system concludes the song. The lyrics are:

But might I of Jove's nec - tar sip, I would not change for thine.
Since when it grows and smells, I swear, not of it - self, but thee.

Hail, Wisconsin.



1. Hail, Wis-con-sin! Hail for - ev - er! Land of lakes, and woods, and riv - ers;
 2. Hail, Wis-con-sin! Hail for - ev - er! U - ni - ver - si - ty and col - lege;
 3. Hail, Wis-con-sin! Hail for - ev - er! Cam-pus, ar - mo - ry, and boathouse;



Hail thy he - roes, Hail thy ma - trons! Hon - or to them all.
 Hail thy tu - tors, Hail thy stu - dents! Hon - or to them all.
 Hail "the Hall," and old Camp Ran-dall! Hon - or to them all.



Hail thy halls of Ed - u - ca - tion! Sci - ence, Law, and Art, and Let - ters;
 Hail A - the - na, Hail Hes - pe - ria! Phil - o - math - ia, and the Fo - rum,
 Hail the tro - phies of our vic - tries, Foot - ball, base - ball, and re - gat - ta;



Hail thy halls of Leg - is - la - tion! Hon - or to them all.
 Fair Cas - tal - ia, and Lau - re - a! Hon - or to them all.
 Hail the ath - letes who have won them! Hon - or to them all.



Hail, Wisconsin CONCLUDED.

See thy sons and daugh - ters In a band u - nit - ed With
 "Joint de - bate," a strug - gle, "Sen - ior Ex"; a bat - tle; In
 State that no - bly helps us, Wor - thy men who lead us, In

no - ble aim, and pur - pose true Be - siege thy halls of learn - ing;
 "Lib." or "Lab.", in shop or farm, All fight the foe with val - or;
 col - lege life, or lands a - far, We'll shout thy praise and glo - ry;

Nev - er tir - ing, al - ways do - ing, Ev - er strug - gling for a - chieve - ment,
 Men and wo - men, youths and maid - ens, Would you win and no - bly con - quer,
 U - rah! U - rah! Al - ma Ma - ter! Queen of Wis - dom, robed in "Card - nal,"

Ev - er striv - ing on - ward, up - ward, "For - ward" for the Truth.
 Strike for Truth, for Right, for Hon - or, Ed - u - ca - tion's crown.
 May thy years be full of splen - dor, And thy name re - vered.

Wisconsin.

Tune: - "Heidelberg," from "Prince of Pilsen."

Wisconsin dear, Wisconsin dear,
 Thy sons will ne'er forget;
 The golden haze of student days
 Is round about us yet.
 Those days of yore will come no more,

But through our manly years,
 The thoughts of you, so kind, so true,
 Will fill our eyes with tears;
 The thoughts of you, Wisconsin true,
 Will fill our eyes with tears.

The Four Dreamers.

Words & Music by Philip L. Allen

1. The house was wrapt in si - lence deep, And four tall students were fast a-sleep; They had

eat-en that ev'-ning mince pie and cream And rarebit, so each of them dreamed a dream.

CHORUS

For stu - dents must eat, or stu - dents will die And they're
not of much use when they're dead. And they rath-er pre - fer Welsh
rare-bit and pie, For a Sat - ur - day eve - ning spread.

2. The Freshman dreamed he sported a cane,
And had proved the Sophomores' boasts were
vain;

The Sophomore was haunted by bills unpaid,
And by classes he'd cut and by flunks he'd made.

3. The Junior dreamed of a pretty maid,
And a moon-lit night, and a serenade;

The Senior dreamed that his work was done,
And his thesis accepted, and honors won.

4. The house was wrapped in silence deep,
And all the students were fast asleep,
And at morn each cried as he rubbed his eyes,
"So that's what came of those cold mince pies."

Badger Life

*INTRO.**Tempo di Marcia*

Words & Music by Edgar H. Zobel, '08

SOP. & ALTO.

U rah rah for old Wis - con - sin, Ourownour
 Sis boom rah the Bad-ger em - blem, Withloy-al

TEN. & BASS.

dear old 'Vars'- ty home _____ None sur-pass thy name And
 hearts we guard and cheer _____ Nonewaves half so bright As

Badger Life—CONTINUED.

few can boast thy fame, As wide - ly its ech - oes roam _____
Car-din - al and white, May it's cheer be ev - er near _____

CHORUS.

Sons of old Wis - con - sin, we, And Un - cle Sam's old fam' - ly tree

Chal-lenge we the world on land or sea; _____ We'll

Badger Life—CONCLUDED.

75

Forty-nine Bottles.

Allegro

For - ty-nine bot - tles hang-ing on the wall, For - ty-nine bot - tles
 hang-ing on the wall; Take one a way from them all,
 For - ty-eight bot - tles hang-ing on the wall. For - ty-eight bot - tles etc.

The Cardinal so Bright.

Rah! Rah! Rah!

1. Time hon - ored fair Wis - con - sin, Thy walls to us are
 2. Glad - ly do we sing thy prais - es, And of thy he - roes
 3. Best of all we love the ban - ner, That waves o'er land and
 4. Then well give to fair Wis - con - sin, The hon - or that she's

Rah! Rah! Rah!

Wis - con - sin dear
 dear,
 tell,
 sea,
 won,

Oh how can we for -
 How man - y brave hearts
 And pro - claimed to all its
 And let us hope her

Wis - con - sin

get thee, Or the time that we've spent here? Wis - con - sin, Thy
 struggled Be - cause they loved thee well. Wis - con - sin, 'Twill
 free - dom And un - dy - ing lib - er - ty. Wis - con - sin, And
 la - bors Are on - ly just be - gun. Wis - con - sin, And

name we'll ev - er cher - ish, And for thy ban - ner
 be our firm en - deav - or, To stand up for the
 then our col - ors wav - ing, We hail with fond de -
 when we're called to du - ty To bat - tle for the

The Cardinal so Bright CONCLUDED.

fight, Nor let it ev - er per - ish The
right, Pro - tect and keep thee ev - er O
light, We're one and all for sav - ing The
right, Wave on in all thy beau - ty O

CHORUS

Car - din - al so bright.
Car - din - al so bright.
Car - din - al so bright.
Car - din - al so bright.

Thy dear name we'll ev - er

cher - ish, And for thy ban - ner fight. Wis - con-sin. Nor

ev - er let it per - ish, The Car - din - al so bright.

The Pope.

With spirit

Tenors

1. The Pope he leads a jolly life, jolly life; He's

Basses

He drinks the best of
free from ev'-ry care and strife, care and strife, He drinks the best of Rhenish wine

He drinks the best of

best of Rhenish wine

Rhenish wine I would the Pope's gay life were mine; He drinks the best of
Rhenish wine I would the Pope's gay life were mine

He drinks the best of Rhenish wine
best of Rhenish wine I would the Pope's gay life were mine.

He drinks the best of Rhenish wine
best of Rhenish wine I would the Pope's gay life were mine

2. But he don't lead a jolly life;
He has no maid or blooming wife,
He has no son to raise his hope
Oh! I would not be the Pope.
3. The Sultan better pleases me;
His life is full of jollity,
His wives are many as he will
I fain the Sultan's throne would fill.

4. But still he is a wretched man,
He must obey the Alkoran,
He dare not drink one drop of wine
I would not change his lot for mine.
5. So when my sweetheart kisses me,
I'll think that I'd the Sultan be,
And when my Rhenish wine I tope,
Oh then I'll think that I'm the Pope.

Boating Song.

79

Words by Lucile Mc Carthy '97

Music by Rossetter G. Cole

Row-ing on lake Men - do - ta. Row-ing, row-ing, row -
 Dream-ing on lake Men - do - ta, Dream-ing, i - dly dream -

p

 ing, Breez - es soft, re - fresh - ing, Blow - ing, blow-ing, blow -
 ing, Shore - lights o'er the wa - ter Beam-ing, stream-ing,gleam -

 ing, Drift-ing on lake Men - do - ta. Drift - ing, quiet-ly drift -
 ing, Row - ing, drift-ing, dream - ing, Thus passa - way the hours,

p

 ing Voi-ces gay come float - ing, Shift - ing, lift - ing, shift - ing.
 All the world's but seem - ing. Ev - an - es - cent pow - ers.
rit. *a tempo*

mf *rit.* *p*

If You Want to be a Badger.

Arr. by Harold Drew, '09.

The sheet music consists of two staves of musical notation. The top staff uses a treble clef and a common time signature (indicated by '4'). The bottom staff uses a bass clef and a common time signature (indicated by '4'). The lyrics are written in a simple, rhythmic pattern that follows the musical notes. A 'CHORUS' section is indicated in the middle of the page.

If you want to be a Bad-ger, Just come a - long with me, By the
bright shin - ing light, By the light of the moon; If you
want to be a Bad - ger; Just come a - long with me, By the
bright shin - ing light of the moon. By the light of the moon By the
light of the moon, By the bright shin - ing light, By the
light of the moon; If you want to be a Bad-ger, Just
come a - long with me, By the bright shin - ing light of the moon.

Co-ca-che-lunk.

81

Vivace



1. When we first came on this cam-pus, Fresh-men we as green as grass;
2. We have fought the fight to - geth er, We have struggled side by side;
3. Some will go to Greece or Tur-key, Some to Hal-i-fax or Rome;
4. When we come a - gain to - geth-er, Vig-in-ten-ni-al to pass,



Now as grave and rever-end Sen-iors Smile we o-ver the ver-dant pass.
Bro-ken is the bond that held us We must cut our sticks and slide.
Some to Green-land's I-ey moun-tains, More, per-haps, will stay at home.
Wives and chil-dren all in-clud-ed,- Won't we be an up-roarious class.



CHORUS



Co-ca-che-lunk-che-lunk-che-la-ly, Co-ca-che-lunk-che-lunk-che-lay,



Co-ca-che-lunk-che-lunk-che-la-ly, Hi! O chik-a-che-lunk-che-lay.



Dear Old Wisconsin.

COMMENCEMENT SONG

Lento

Sopr. & Alto

Words & Music by Edgar H. Zobel

1. Dear old Wis - con - sin — Our Al - ma
 2. Some true hearts 'mong us — Soon will be
 3. Thy fame and hon - or — Our watch - word

Tenor & Bass

Piano
ad lib.

Ma - ter —
miss-ing, —
ev - er; —

Praise love and song we bring
Ne'er more thy walls to greet,
Our ship will ev - er be

Dear Old Wisconsin—CONCLUDED.

The musical score consists of three staves of music in common time, key signature of one flat, and treble and bass clefs. The lyrics are integrated into the musical lines.

Staff 1:

- Line 1: To thee — we sing — Ties form - ing
- Line 2: Old friends — to meet — Fate may in
- Line 3: Guid-ed — by thee — Un - til life's

Staff 2:

- Line 1: ev-er — Time ne'er shall sever; — Thoughts of
- Line 2: some way — Bring sor - row some day; — May thy
- Line 3: bat - tle — It's strife has end - ed, — We shall

Staff 3:

- Line 1: yore, eer shall score Cheer for ev - er more.
- Line 2: light guide us right Thru the paths of night.
- Line 3: hear, strong and clear, Our Wis - con - sin cheer.

Alumni Song

Words by R.E. Dixon '09

The musical score consists of four staves of music in common time, key signature of one flat. The lyrics are integrated into the music, appearing below the notes.

When memory haunts the twisted trail Our feet have made in years gone by, And Thine are the scenes that memory holds Most dear up - on her pictured walls, And

pen - e-trates the mis - ty veil To where our youth-ful treas-ures lie, She all the past a - gain un - folds In wandering thro' her cloistered halls. Thine

finds one name be - loved of all How sweet the sound is to our ears! Wis - con - sin are the lakes of sap-hire hue, Wher - on the snow-y sail-boat steers Be - beneath a

hear thy chil - dren call. We have been thine thro' all the years. sky as deep - ly blue. We still are thine thro' all the years.

The faces that were then so dear —
I can recall full many a one —
Are growing older year by year,
Yet strong through duty nobly done;
But who shall say, when longing calls
Us back to scenes of college cheer,
We grow not young within those walls
For we are thine, year after year.

The ways of life have proven hard,
Our strivings oft have been in vain;
Ideals have been hard to guard
That we have gathered at thy fane;
Yet even in the hour of strife,
When memory opens wide her door,
We see thee still and gain new life
For we are thine forever more.

It's a Way we have at Wisconsin.

85

Allegro moderato

1. It's a way we have at Wis - con - sin It's a way we have at Wis
 2. We think it is no sin, sir, To rope the fresh - men
 3. And we won't go home till morn - ing, We won't go home till
 CHO. For we are jol - ly good fel - lows, For we are jol - ly good

Fine.

con - sin It's a way we have at Wis - con - sin To drive dull care a - way.
 in, sir, And ease them of their tin, sir, To drive dull care a - way.
 morn - ing, We won't go home till morn - ing, Till day-light doth ap - pear.
 fel - lows, For we are jol - ly good fel - lows, Which no - body can de - ny.

D.C. Chorus

1. To drive dull care a - way; To drive dull care a - way;
 2. To drive dull care a - way, To drive dull care a - way.
 3. Till day-light doth ap - pear, Till day-light doth ap - pear.

Andante (Sung at the end of last verse.)

So say we all of us, so say we all of us, So say we all; So say we

all of us, So say we all of us, So say we all of us, So say we all.

Class Song.

Words by Kirk L. Cowdray '88

QUARTET

TENORS.



1. Twas on the dew - ey cam pus grass, One blue Sep tem ber morn, We
 2. But soon as So - pho mores our-selves, We went on many a lark, We
 3. Then stove-pipe hats a - dor ned our heads, We car - ried jun - ior canes, The
 4. But now the Sen - ior year is passed, We're on the o - cean's marge, Each

BASSES.



stood and shook like new shorn sheep, Bewildered and for - lorn But soon the wi - ly
 blew the pear - ly sea worn conch, While mid night hound did bark, But ah, al - as und
 star we watched from la - die's hall, To ed - u - cate our brains, But phy - sics, eth - ics,
 leaves the col - lege pal - ace train, To launch his lit - tle barge, So long we've rode to -



Soph pounced down A wolf with savage glare We Freshmen sighed to think for - sooth So
 such metn Gott! The drill we had to bear! While nipping blasts froze all our sighs That
 chem. - es - try Were such a cumb' ring scare, That ev - en yet we sometimes sigh That
 geth - er now Thro' college country fair, That now we sigh and sigh a - gain That



CHORUS.



long we should stay there So long we should stay there So long we must stay
 we must still stay there So long we should stay there So long we must stay
 we must still stay there So long we should stay there So long we must stay
 we can-not stay there No more we may stay there No more we can stay



Class Song CONCLUDED.

87

there. We Fresh-men sighed to think for sooth So long we should stay there.
there. Those froz-en sighs were still a-las So long we must stay there.
there. We Jun-iors still would of-ten sigh So long we should stay there.
there. We sigh and in true sor-row now That we no more stay there.

Commencement Song.

Moderato

TENORS ————— *p*

NOW in the west-ern sky, Low sinks the sum-mer's sun, Sha - dows of
So of our stu-dent life, Fade the last glimmering rays, Now comes the
Oft in our fu-ture life, Mem'-ry will hi - ther fly, These sa - cred

BASSES ————— *p*

eve-ning fall, The day is done A - mid the fragrant flowers
end a - pace Of col - lege days Sad - ly fare - well we sing
col - lege walls Ris - ing on high Shall still be blaz-oned o'er

alto/vocal ————— *poco rit.* *> >* *dim.* *p*

Dew of the eve-ning lies; One last fond look we take, Ere day-light fades.
To Al - ma Ma - ter joys, And all the hap - py scenes, No pain al - loys.
With vis - ions of the past, The hap - py days of yore, Our heart hold fast.

Wisconsin Spirit.

Words & Music by Frank L. Waller '07

The musical score consists of four staves of music in common time (indicated by '8') and G major (indicated by a sharp symbol). The vocal parts are in soprano and alto voices, with a basso continuo part providing harmonic support. The lyrics are integrated into the melody, with some words underlined and others circled. The vocal parts are separated by a brace, and the basso continuo part is on a separate staff.

Lyrics:

- Cheer for Wis - con - sin
- Cheer for her boys on the field U
- rah Wis - con - sin They will make op -
- po - nents yield. Our team will

Wisconsin Spirit—CONCLUDED.

A musical score for four voices (SATB) and piano. The music is in common time, key of G major (one sharp). The vocal parts are arranged in four staves, with the piano part at the bottom. The lyrics are as follows:

win — the game For they're fight - ing
 for — the fame of Wis - con - sin, Wis - con -
 sin Hur - rah for old Wis - con - sin U - rah - rah Wis -
 con - sin cham - pion of the west.

The score includes various musical markings such as dynamics (e.g., \circlearrowleft , \circlearrowright , \times), articulation marks (e.g., \wedge , \vee), and a tempo marking (e.g., 3) with a circled 'C'.

Drinking Song.

Arr. by Harold Drew '09

Come let us drink drink drink drink drink her up boys, — Come let us

think think think think think of the joys, — Joys of stu - dent

days at col - lege — Source of all our won - drous

know - ledge — Give us a bump bump bump bump bumper of beer

Drinking Song CONCLUDED.

Never a chump chump chump chump chump chum-per is here And we
 don't give a hur rah Bill Give a cheer for col - lege days.—

Stars of the Summer Night.

Longfellow

Andante

poco cresc.

Stars of the sum-mer night, Far in yon a - zure deeps., Hide, hide your
 Moon of the sum-mer night, Far downyon west - ern steepes, Sink, sink in
 Dreams of the sum-mer night, Tell her, her lov - er keeps Watch while,in

poco cresc.

p

gold-en light, She sleeps, my la-dy sleeps, She sleeps, She sleeps, my la-dy sleeps.
 sil-ver light, She sleeps, my la-dy sleeps, She sleeps, She sleeps, my la-dy sleeps.
 slum-bers light, She sleeps, my la-dy sleeps, She sleeps, She sleeps, my la-dy sleeps.

dim.

pp

=>

dim.

Nut brown Maiden

1. Nut brown maid - en, Thou hast a bright blue eye for love,
 2. Nut brown maid - en, Thou hast a ru - by lip to kiss,
 3. Nut brown maid - en, Thou hast a slen - der waist to clasp,
 4. Nut brown maid - en, Thou hast such pearl - y, pearl - y teeth,

Nut brown maid - en, Thou hast a bright blue eye; A
 Nut brown maid - en, Thou hast a ru - by lip; A
 Nut brown maid - en, Thou hast a slen - der waist; A
 Nut brown maid - en, Thou hast such pearl - y teeth; The

bright blue eye is thine, love! The glance in it is mine, love!
 ru - by lip is thine, love! The kiss - ing of it's mine, love!
 slen - der waist is thine, love! The arm a-round it's mine, love!
 pearl - y teeth are false, love! They rat - tie when you waltz, love!

Nut brown maid - en, Thou hast a bright blue eye for love,
 Nut brown maid - en, Thou hast a ru - by lip to kiss,
 Nut brown maid - en, Thou hast a slen - der waist to clasp,
 Nut brown maid - en, Thou hast such pearl - y, pearl - y teeth,

Nut brown maid - en, Thou hast a bright blue eye.
 Nut brown maid - en, Thou hast a ru - by lip.
 Nut brown maid - en, Thou hast a slen - der waist.
 Nut brown maid - en, Thou hast such pearl - y teeth.

Last Night

93

Halfdan Kjerulf

Andante

mf Last night the night-in-gale woke me, Last night when all was still; It
I think of you in the day time, I dream of you by night; I

pp CHORUS humming

rit. sang in the gold - en moon-light From out the wood-land hill. I
wake and would you were here, love, And tears are blind-ing my sight I

dolce a tempo

o-pen'd my win - dow - so gen - tly, I look'd on the dream-ing dew, And
hear a low breath in the lime - tree, The wind is float-ing through, And

ppp a tempo

f dim. oh! the bird, my dar-ling, was sing - ing, Sing-ing of you, of you.
oh! the night, my dar-ling, is sigh - ing, Sigh-ing for you, for you.

pp

The Jumblies.

Words by Edward Lear

Music by W. G. Sired

Boldly

1. They went to sea in a sieve, they did; In a sieve they went to sea; In

s spite of all their friends could say, On a winter's morn, on a

storm-y day, In a sieve they went to sea. And when the sieve went

cresc.

The Jumblies—CONTINUED

The musical score consists of three staves of music in common time, key signature of one sharp (F#), and treble clef. The lyrics are integrated into the music, appearing below the notes. The first staff begins with "round and round, And ev-'ry one cried: 'You'll all be drowned,' They". The second staff begins with "called a - loud, 'Our sieve ain't big, But we don't care a but - ton, We". The third staff begins with "don't care a fig; In a sieve we'll go to ' sea.'" The music includes dynamic markings such as *rall*, *Slower*, *a tempo*, and *f*.

The Jumblies—CONTINUED.

CHORUS *Waltz time*

The musical score consists of three systems of music. The first system shows the vocal line and piano accompaniment for the first two lines of the chorus. The second system continues the vocal line and piano accompaniment. The third system concludes the chorus with the final line and provides a harmonic ending for the piano.

CHORUS Waltz time

Far and few, — far and few Are the lands where the Jum-blies

mf

live; — Their heads are green, and their hands are blue, And they

went to sea in a sieve — Far and few, —

The Jumblies—CONCLUDED.

97

far and few Are the lands where the Jum - bries live;..... Their
heads are green and their hands are blue, And they went to sea in a sieve.....

D. C.

D. C.

2 The water it soon came in, it did;
The water it soon came in;
So to keep them dry, they wrapped their feet
In a pinky paper all folded neat,
And fastened it down with a pin.
And they passed the night in a crockery jar;
And each of them said, "How wise we are;
Though the sky be dark, and the voyage be long,
Yet we never can think we were rash or wrong,
While round in a sieve we spin."

3 They sailed to the Western Sea, they did,
To a land all covered with trees;
And they bought an owl, and a useful cart,
And a pound of rice, and a cranberry tart.
And a hive of silvery bees;
And they bought a pig and some green jack-daws,
And a lovely monkey with lollipop paws,
And forty bottles of ring-bo-ree,
And twenty-four pounds of galloobious tea
And no end of Stilton cheese.

4 And in twenty years they all came back.
In twenty years or more;
And everyone said, "How tall they've grown
For they've been to the Lakes, and the Terrible Zone,
And the hills of the Chankly Bore."
And they drank their health, and gave them a feast
Of dumplings made of beautiful yeast;
And every one said, "If we only live,
We, too, will go to sea in a sieve,
To the hills of Chankly Bore."

Upidee

1. The shades of night were fall-ing fast, U - pi - dee, u - pi - da, As
 2. His brow was sad; his eye be-neath, U - pi - dee, u - pi - da, Flash'd
 3. "O stay," the maid-en said,"and rest," U - pi - dee, u - pi - da, "Thy"

thro' an Al-pine vil-lage passed, U - pi - dee - i - da! A youth who bore, mid snow and ice, A like a falchion from its sheath, U - pi - dee - i - da! And like a sil - ver clar - ion rung The wea - ry head up - on this breast, U - pi - dee - i - da! A tear stood in his lightblue eye, But

ban - ner with the strangede - vice,
 accents of that un - known ton - gue
 still he an - swered with a sigh

U - pi - dee, u - pi - da, U - pi - dee - i - da, U - pi - dee - i - da.

A traveller, by the faithful hound, Upidee, upida,
 Half buried in the snow was found, Upideeda.
 Still grasping in his hand of ice
 That banner with the strange device. CHO.

Crow Song.

99

SOLO.

CHORUS.

1 There were three crows sat on a tree, O Bil - ly Ma - gee Ma - gar!
2 Said one old crow un - to his mate, O Bil - ly Ma - gee Ma - gar!

CHO.

3 Bil - ly Ma - gee!

SOLO.

There were three crows sat on a tree, O Bil - ly Ma - gee Ma - gar!
Said one old crow un to his mate, O Bil - ly Ma - gee Ma - gar!

3 Bil - ly Ma - gee!

There were three crows sat on a tree, And they were black as crows could be,
Said one old crow un - to his mate, "What shall we do for grub to ate?"

3

And they all flapped their wings and cried Caw,Caw,Caw, Bil - ly Ma - gee Ma - gar!

3

And they all flapped their wings and cried Bil - ly Ma - gee Ma - gar!

3

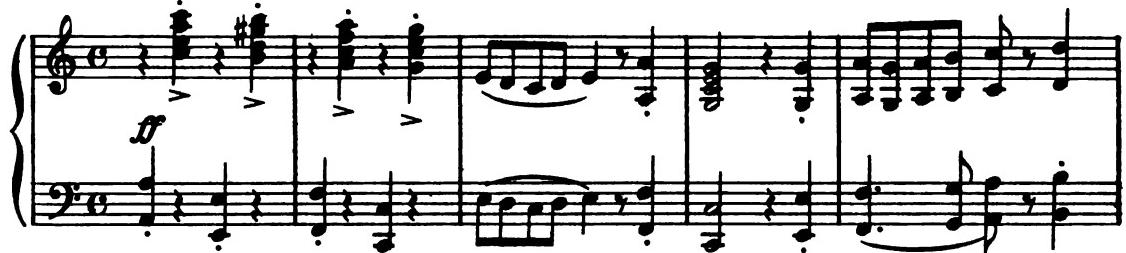
8
"There lies a horse on yonder plain,
Who's by some cruel butcher slain,"
And they all flapped their wings, etc.

4
"We'll perch ourselves on his backbone,
And pick his eyes out one by one."
And they all flapped their wings, etc.

The Midshipmite.

Words by Fred E. Weatherly

Music by Stephen Adams

Con spirito

1. 'Twas in fif - ty-five, on a win - ter's night,
 2. We launched the cut-ter and shoved her out,
 3. "I'm done for now, good bye!" says he,

Cheer-i - ly, my lads, yo ho! We'd got the Roo - shan lines in sight, When
 Cheer-i - ly, my lads, yo ho! The lub - bers might ha' heard us shout, As the
 Cheer-i - ly, my lads, yo ho! "You make for the boat, nev-er mind for me!" "We'll

The Midshipmite - CONTINUED.

up comes a lit - tle Mid - ship-mite, Cheer - i - ly, my lads, yo
 Mid - dy cried, "Now, my lads, put a - bout!" Cheer - i - ly, my lads, yo
 take 'ee back, sir, or die," says we, Cheer - i - ly, my lads, yo

ho! "Who'll go a - shore to night," says he, "An'
 ho! We made for the guns, an' we rammed them tight, But the
 ho! So we hoist- ed him in, in a ter - ri - ble plight, An' we

spike their guns a - long wi' me?" Why bless 'ee sir, come a -
 mus-ket shots came left and right, An' down drops the poor lit - tle
 pulled, ev'ry man with all his might, An' saved the poor lit - tle

The Midshipmite CONCLUDED.

long says we, Cheeri - ly, my lads, yo ho! _____ Cheeri - ly, my lads, yo
 Mid ship mite, Cheeri - ly, my lads, yo ho! _____ Cheeri - ly, my lads, yo
 Mid ship mite, Cheeri - ly, my lads, yo ho! _____ Cheeri - ly, my lads, yo

cresc.

rall *a tempo*

ho! _____ With a long, long pull, An' a strong, strong pull,

rall *p*

rall

Gai - ly, boys, make her go! _____ An' we'll drink to night To the Mid - ship -

rall *f colla voce*

Last time

mite, Sing-ing cheer-i - ly, lads, yo ho! _____

Polly-Wolly-Doodle.

103

Solo

1. Oh I went down South for to see my Sal, Sing Polly-wolly-doo-dle all the
 2. Oh my Sal she am a maid-en fair, Sing Polly-wolly-doo-dle all the
 3. Oh I came to a river, an I couldnt get across, Sing Polly-wolly-doo-dle all the

Chorus

day; My Sally am a spun-ky girl, Sing Polly-wolly-doo-dle all the
 day; With laughing eyes and cur ly hair, Sing Polly-wolly-doo-dle all the
 day; An' I jump'd upon a nigger, an' I tho't he was a hoss, Sing Polly-wolly-doo-dle all the

Chorus

day. Fare thee well, fare thee well, Fare thee
 day. Fare thee well, fare thee well, Fare thee
 day. Fare thee well, fare thee well, Fare thee

well, my fair - y fay, For I'm going to Loui - si - a - na, For to
 see my Su - sy - an - na, Sing Pol - ly - wol - ly - doo - dle all the day.

Oh, a grass-hopper sittin' on a railroad track Behind de barn, down on my knees,
 A-pickin' his teef wid a carpet tack. I thought I heard that chicken sneeze.

Oh, I went to bed, but it wasn't no use, He sneezed so hard wid de 'hoopin'-cough
 My feet stuck out for a chicken roost. He sneezed his head an' his tail right off.

We're Loyal To You, Illinois

T. H. Guild

The musical score consists of five staves of music. The first staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. The second staff shows a bass clef, a key signature of one sharp (F#), and a common time signature. The third staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. The fourth staff shows a bass clef, a key signature of one sharp (F#), and a common time signature. The fifth staff shows a treble clef, a key signature of one sharp (F#), and a common time signature.

The lyrics are as follows:

We're loy - al to you, Il - li - nois, — We're "Or - ange and
 Blue," Il - li - nois, — Well back you to stand 'Gainst the
 best in the land, For we know you have sand, Il - li - nois, (Rah!)

By permission

We're Loyal To You, Illinois CONTINUED

(Rah!) So crack out that ball, Il - li - nois, — We're

back - ing you all, Il - li - nois; — Our team is our

fame pro - tect - or, On! boys, for we ex - pect a viet - 'ry from

you Il li nois! — Che - he! Che-ha! Che - ha-ha-ha!

We're Loyal To You, Illinois CONTINUED

The musical score consists of five staves of music. The top staff shows a vocal line with lyrics: "Che - he! Che - ha! Che - ha-ha - ha!". The second staff shows a piano accompaniment with a bass line. The third staff shows a vocal line with lyrics: "Il - li - nois! Il - li - nois! Il - li - nois!". The fourth staff shows a piano accompaniment with a bass line, labeled "R.H." above the treble clef. The fifth staff shows a vocal line with lyrics: "Fling out that dear old flag of Or - ange and Blue, Lead on your". The sixth staff shows a piano accompaniment with a bass line. The seventh staff shows a vocal line with lyrics: "sons and daugh - ters, fight - ing for you; Like men of old, on gi - ants". The eighth staff shows a piano accompaniment with a bass line.

We're Loyal To You, Illinois CONCLUDED

107

A musical score for a three-part vocal arrangement (SATB or similar) in G major, common time. The score consists of five staves of music, each with a treble clef, a bass clef, and a middle C clef. The lyrics are integrated into the music, appearing below the notes. The first staff begins with the lyrics "Plac-ing re - li - ance, Shout-ing de - fi - ance". The second staff continues with "A-mid the Os-key-wow-wow!". The third staff begins with "broad green plains that nour - ish our land, For hon - est La - bor". The fourth staff begins with "and for Learn - ing we stand, And un - to thee we pledge our". The fifth staff concludes with "heart and hand Dear Al - ma Ma - ter Il - Il - nois. —". The music features various dynamics, including forte and piano markings, and includes a bassoon-like instrument symbol at the end of the piece.

Plac-ing re - li - ance, Shout-ing de - fi - ance
A-mid the Os-key-wow-wow!

broad green plains that nour - ish our land, For hon - est La - bor

and for Learn - ing we stand, And un - to thee we pledge our

heart and hand Dear Al - ma Ma - ter Il - Il - nois. —

Lewis Song

Words by Leigh K. Patton.

Music by J. Herbert Libberton.

Tempo di Marcia

All who love the Blue we invite To a rous-ing
Le-wis friend-ships nev-er can wane As the long years

song _____ As our voi-ces now we u-nite In
pass _____ Change less mem-'ries ev-er re-main To

cho - rus clear and strong _____ Come, a song of
stir each lad and lass _____ May the spir-it

By permission

Lewis Song CONTINUED.

109

Lew-is we'll hear Sing it with a will —— What
giv-en us there In our hearts e'er be —— We'll

e'er the year your name ap - pear Your heart's with Lew - is
ev - 'ry where her worth de - clare And sing her loy - al -

CHORUS *p-f*
still. Lew - is, oh, we're from Lew - is, (Lew - is)
ty.

We sing — in joy-ous praise — Lew - is, — for while we

Lewis Song CONCLUDED.

do this 'Twill re - mind of by - gone days (Yea, Lew - is)

Lew - is — be-lov-ed Lew - is (Lew - is) In you — our hopes a -

bide — We can't for - get; we ne'er re - gret Our

Lew - is is our pride. 12 pride.

Gaudeamus

Arr. by W. T. Purdy.

TENORS

Musical score for Tenors and Basses. The Tenor part is in soprano clef, and the Bass part is in bass clef. Both parts are in common time. The lyrics are:

Gau-de-a-mus i-gi-tur, Ju-ve-nes dum su-mus;
U-bi sunt, qui an-te nos In mun-do fu-e-re

BASSES

Musical score for Quartet. The Tenor part is in soprano clef, and the Bass part is in bass clef. Both parts are in common time. The lyrics are:

Gau-de-a-mus i-gi-tur Ju-ve-nes dum su-mus;
U-bi sunt, qui an-te nos In mun-do fu-e-re

CHORUS.

Musical score for Chorus. The Tenor part is in soprano clef, and the Bass part is in bass clef. Both parts are in common time. The lyrics are:

Post ju-cum-dam ju-ven-tu-rem, Post mo-les-tam se-nec-tu-rem
Tran-se-as ad su-pe-ros Ab-e-as ad in-fe-ros

Musical score for Chorus continuation. The Tenor part is in soprano clef, and the Bass part is in bass clef. Both parts are in common time. The lyrics are:

Nos ha-be-bit hu-mus, Nos ha-be-bit hu-mus.
Quos si vis vi-de-re; Quos si vis vi-de-re.

The Drum-Major Of Schneider's Band

Arthur J. Mundy

(*Band approaches from a distance.*)

So - gers march - in' oop de street To moo - sic
Ven dey march - es to de vors Dot band vill
Home dem so - gers dey have got De vor is

Basso marc.

grand On ev -'ry hand All de bee - ples run to meet And
blay Such mu - sic gay Ven dem guns an can - non roars Dot
done An back dey come From their ranks was man - y shot From

vel - come Schnei - der's Band Proud - ly march - in' on pe -
band vill valk a - vay So - gers blen - ty you may
Schnei - ders na - ry one (Band draws nearer.) March - in' proud - ly as pe -

The Drum-Major Of Schneider's Band 113
CONTINUED

fore He looks so grand Mitt staff in hand
 find At death's com - mand Vill lend a hand
 fore Mitt staff in hand. He looks so grand

See dot Ma - jor of the corps Dey call 'em Schnei-der's
 Schnei-der he vill stay pe - hind An' so vill Schnei-der's
 See dot con - quer'r of de vor Herr Schnei - der and his

Band Hear dem, De bee - bles cheer dem As dey draw
 Band Hark now Dem can - non bark now Dot sun vas
 Band Hear dem De bee - bles cheer dem Und la - ger

(Band passing.)

near dem Mit moo-sic grand Dey blay so fine now Dot Wacht am
 dark now Mit bat - tie's schmoke Dey have con - cloud-ed If dey got
 beer dem At ev - ry stand Dey feel so fine now Mit beer un'

The Drum-Major Of Schneider's Band CONTINUED

Rhine now It sounds soo - blime now On Schnei - der's Band Dot
 shoot - ed Dey don't vas suit - ed Dot vas no joke An'
 vine now Dot Wacht am Rhine now On Schnei - der's Band Vill

vas such boo - ly mu - sic fine De } deutschen Wacht am
 so dey blay dot mu - sic fine De } sound more bes - ser grand un' fine De }

Rhine But ven you heers dot moo - sic blay so sweet
 (Band passed by.)

See dot Band a march-in oop de street Vy it vas you tink dey blay so

Bass marcato.

The Drum-Major Of Schneider's Band

115

CONCLUDED

A musical score for 'The Drum-Major Of Schneider's Band' consisting of four staves of music. The music is in common time and includes lyrics in each staff.

Staff 1: Treble clef. Key signature: one sharp (F#). Dynamics: grand, p, f, p. Lyrics: Who it vas you tink dot leads dot Band You hear de.

Staff 2: Treble clef. Key signature: one sharp (F#). Dynamics: pp, f. Lyrics: moo-sic gay You hear the bee-ples say It sure-ly must be Schneider leads dot.

Staff 3: Treble clef. Key signature: one sharp (F#). Dynamics: pp. Lyrics: Band You hear de moo-sic gay An as dey march a - vay You.

Staff 4: Bass clef. Key signature: one sharp (F#). Dynamics: pp. Lyrics: know dot it vas Schneider leads dot Band.

Final Measure: Treble clef. Dynamics: f, ff, p, ff. Measure number: 3. The measure ends with a fermata over the bass clef staff.

D.C. Last ending.

Funiculi, Funicula
OR
A MERRY HEART.

Words by EDWARD OXFORD.

Music by L. DENZA.

Allegretto brillante.

p grazioso

pp cresc.

f

pp

Some think _____ the world is
Some think _____ it wrong to
Ah me! _____ 'tis strange that

made for fun and fro - lic, _____ And so do I!
set the feet a danc - ing, _____ But not so I!
some should take to sigh - ing, _____ And like it well!

The musical score consists of six staves of music. The top two staves are for the piano, with the right hand playing melody and the left hand providing harmonic support. The bottom four staves are for the voice. The first vocal staff begins with a dynamic of 'p grazioso'. The second staff begins with 'pp cresc.'. The third staff features a forte dynamic ('f') followed by a piano dynamic ('pp'). The fourth staff concludes with a piano dynamic ('pp'). The lyrics are integrated into the vocal parts, appearing in three-line stanzas. The piano accompaniment includes various chords and rhythmic patterns, such as eighth-note chords and sustained notes.

N.B. This song can be sung with or without the chorus.

Funiculi, Funicula. CONTINUED

CORO.

SOLO.

And so do I!
But not so I!
And like it well!

Some think _____ it well to
Some think _____ that eyes should
For me, _____ I have not

be all mel - an - chol - ie, _____ To pine and sigh, _____ To pine and
keep from coy - ly glanc - ing _____ Up-on the sly! _____ Up-on the
thought it worth the try - ing _____ So can - not tell! _____ So can - not

sigh; _____ But I, _____ I love to spend my time in
sly! _____ But oh! _____ to me the ma - zy dance is
tell! _____ With laugh _____ and dance and song the day soon

sing - ing, _____ Some joy - ous song, _____ Some joy - ous song, _____
charm - ing, _____ Di - vine - ly sweet! _____ Di - vine - ly sweet! _____
pas - ses, _____ Full soon is gone: _____ Full soon is gone;

Funiculi, Funicula. CONTINUED

SOLO.

To set _____ the air with mu - sic brave-ly ring - ing
 And sure - - - - - ly there is naught that is a - larm - ing
 For mirth _____ was made for joy - ous lads and las - sies

CORO.

Is far from wrong! _____ Is far from wrong! _____
 In nim - ble feet? _____ In nim - ble feet? _____
 To call their own! _____ To call their own! _____

SOLO.

Lis - ten! Lis - ten! *e - choes sound a - far! _____ Lis - ten!
 Lis - ten! Lis - ten!
 Lis - ten! Lis - ten!

pp cresc.

Lis - ten! e - choes sound a - far! Tra la la la, tra la la la, tra la la
 pp cresc.

*2d Verse: Music sounds afar etc.

3d Verse: Hark the soft guitar etc.

Funiculi, Funicula. CONCLUDED

ton. *f*

la, tra la la la! e - choes sound a - far! Tra la la la, tra la la la!

CORO

Lis - ten! Lis - ten! e - choes sound a - far! Lis - ten! Lis - ten!

p *cresc.* *cresc.*

e - choes sound a - far! Tra la la la, tra la la la, tra la la la, tra la la

p *cresc.* *cresc.*

ton. *f*

1 2

la! e - choes sound a - far! Tra la la la, tra la la la! la!

col canto *f*

We Meet Again To-night

QUARTET

Tenors

We meet a - gain to - night. boys, with mirth and
 Where hand, to hand its greet - ing so kind - ly

Let mel - o - dy flow. Wher -
 song; Let mel - o - dy flow,
 gives, Let mel - o - dy flow,

ev - er we go, Wher - ev - er we go, We dwell in friend - ship ev - er so
 Wher - ev - er we go, Where hope is nev - er dy - ing, and

true and strong, And sor - row nev - er know. — —
 friend - ship lives, True hearts will ev - er know. — —

We Meet Again To-night CONCLUDED.

121

CHORUS.

The musical score consists of five staves of music in common time, key signature of one flat. The vocal part is in soprano range, and the piano accompaniment is in basso continuo range. The lyrics are as follows:

Well laugh and sing, and mer - ry be, and mer - ry be, to -
night, my boys, Well laugh and sing, and mer - ry be, and mer - ry be to -
night; Well laugh and sing, and mer - ry be, and mer - ry be, to -
night, my boys, And mer - ry be and mer - ry be, and mer - ry be.
Wel-come the time, my boys, we meet a - gain.

Landlord, Fill the Flowing Bowl.

1. Come land-lord, fill your flow-ing bowl Un - til it doth run o - ver; Come
 land lord, fill your flow-ing bowl Un - til it doth run o - ver;
 For to-night we'll mer-ry mer-ry be, For to night we'll mer-ry mer-ry be,
 For to night we'll mer-ry mer-ry be To - mor-row we'll get so - ber.

The man that drinks good whisky punch,
 And goes to bed right mellow;
 The man that drinks good whisky punch,
 And goes to bed right mellow,
 Lives as he ought to live,
 Lives as he ought to live,
 Lives as he ought to live,
 And dies a jolly good fellow.

The man who drinks cold water pure,
 And goes to bed quite sober ;
 The man who drinks cold water pure,
 And goes to bed quite sober,
 Falls as the leaves do fall,
 Falls as the leaves do fall,
 Falls as the leaves do fall,
 So early in October.

But he who drinks just what he likes,
 And getteth "half-seas over;"
 But he who drinks just what he likes,
 And getteth "half-seas over,"
 Will live until he dies, perhaps,
 Will live until he dies, perhaps,
 Will live until he dies, perhaps,
 And then lie down in clover.

O schöne Zeit, o sel'ge Zeit.

123

1. Es war ein Sonn - tag hell und klar, ein sel - ten schöner Tag im
 2. Wir gin - gen schwei - gend Arm in Arm, das Herz so voll das Herz so
 3. Auf stil - ler brau - nér Hai - de dort, da fand mein Herz das rech - te

Jahr. Wir bei - de gin - gen durch das Korn,durch Feld und Au',durch Busch und
 warm. Die blau - en Au - gen dein, o Maid, er - strahlten hell in Se - lig -
 Wont; Da fand mein Mund zum Kuss den Muth; leis' frug' ich dich „Bist du mir

Dorn. Die Ler - che sang, der Son - nen - schein lag schimmernd ü - ber Flur und Hain!
 keit! Tief drang ihr Blick ins Herz mir ein, weit schö - ner als der Son - nen - schein!
 gut?" Da sahst du mich so ei - gen an;„Das weisst du nicht du bö - ser Mann?"

oress.

f O schö - ne Zeit, o sel - 'ge Zeit,wie liegst du fern,wie liegst du weit! O

oress.

schö ne Zeit, o sel' - ge Zeit, wie liegst du fern,wie liegst du weit!

oress.

Eton Boating Song.

Allegretto

p

1. Jol - ly boat - ing weath-er,
2. Skirt - ing past the rush-es,
3. Har-row may be more clev - er,
4. Twen-ty years hence this weath-er
And a hay - har - vest
Ruff - ling o'er the
Rug-by may make more
May tempt us from of - fice

p

breeze; _____ blade on the "feather," shade
weeds, _____ where the lock - stream gushes, where the
row, _____ but we'll row on for - ev - er, steady from
stools, _____ we may be slow on the feather, and seem to the
cresc. *mp* *cresc.*

off the trees, _____ swing, swing to -
eyg - net feeds, _____ let us see how the lov - ing cup
stroke to bow, _____ and noth-ing in life shall
boys "old fools," but we'll still swing to -
f

gether, With your bod - ies be - tween your knees, _____ swing,
flushes At sup - per on Bove - ney meads, Let us see how the
sev - er The chain that is round us now, And noth-ing in
gether, And swear by "the best of schools;" But we'll still
cresc. *f*

Eton Boating Song—CONCLUDED

125

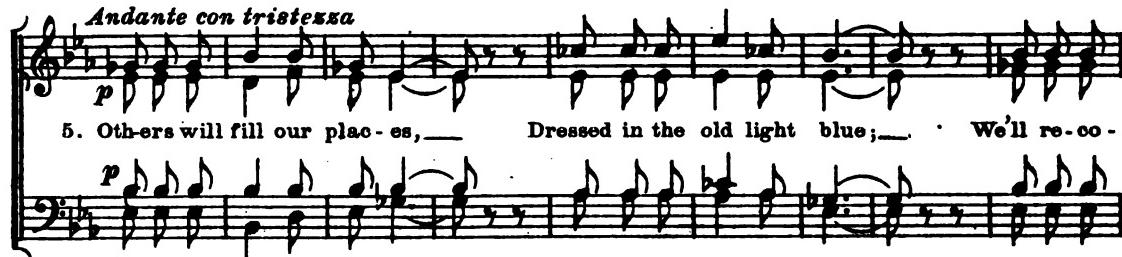


swing to - gether,
 lov-ing cup flushes
 life shall sever
 swing to - gether,

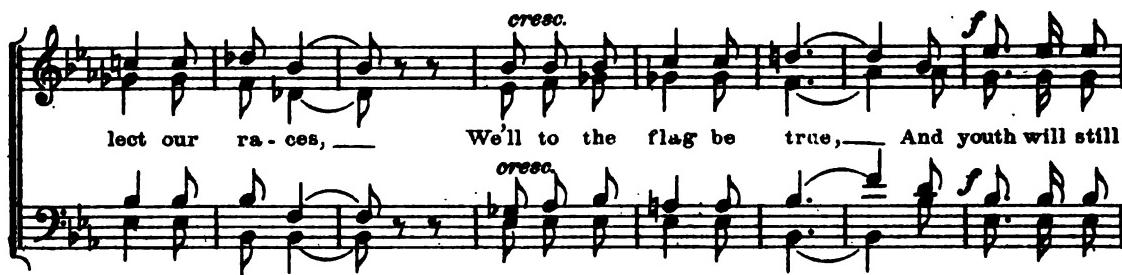
With your bodies be - tween your knees.
 At sup-per on Bove-ney meads.
 The chain that is round us now.
 And swear by the best of Schools.



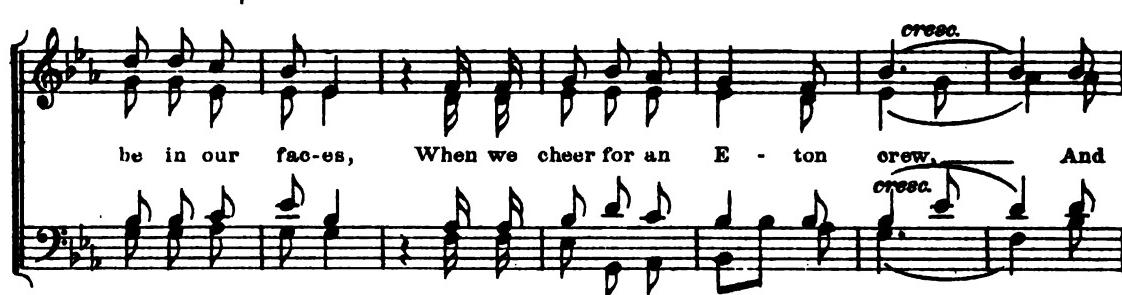
Andante con tristezza



Oth-ers will fill our plac-es, Dressed in the old light blue; We'll re-co-



lect our ra-ces, We'll to the flag be true, And youth will still



be in our fac-es, When we cheer for an E - ton crew,



be in our fac-es, When we cheer for an E - ton crew,



Juanita

*Andante**mf* SOPRANO & ALTO

Soft o'er the foun-tain, Ling - 'ring falls the south-ern moon;
 When in thy dream-ing, Moons like these shall shine a-gain,

mf TENOR & BASS

Far o'er the moun-tain, Breaks the day too soon! In thy dark eye's
 And day-light beam-ing Prove thy dreams are vain, Wilt thou not, re-

splen-dor, Where the warm light loves to dwell, Weary looks, yet ten-der,
 lent-ing, For thine ab-sent lov-er sigh, In thy heart con-sent-ing

p Speak their fond fare-well! Ni-ta Jua-ni-ta! Ask thy soul if
 To a pray'r gone by? Ni-ta Jua-ni-ta! Let me lin-ger

p *rit.* we should part! Ni-ta Jua-ni-ta! Lean thou on my heart.
 by thy side! Ni-ta Jua-ni-ta! Be my own fair bride!

Forsaken.

Lento

Koschat

For - sak - en, for - sak - en, for - sak - en am I: Like a
A mound in the churchyard, that blos - soms hang o'er; It is

stone in the cause-way my bur - ied hopes lie; I go to the
there my love sleep-eth, to wak - en no more; 'Tis there all my

churchyard, my eyes fill with tears; And kneeling I weep there, Oh, my
foot-steps, my pas-sions all lead; And there my heart turn-eth; I'm for-

orec.
cresc.
love, loved for years; And kneeling I weep there; Oh, my love, loved for years.
sak - en in - deed; And there my heart turneth; I'm for - sak - en in - deed.

cresc.
ff > p

Levee Song.

SOPRANO & ALTO

TENOR & BASS SOLO

QUARTET

I'm wuk - kin' on de

I once did know a girl named Grace

QUARTET

le - vee; O' wuk - kin' on de le - vee.

SOLO

She done brung me to dis sad dis-grace

CHORUS

I been wuk - kin' on de rail - road All de live - long day;

I been wuk - kin' on de rail - road Ter pass de time a - way.

Doan' yuh hyah de whis - tle blow - in? Rise up so uh - ly in de mawn.

Doan' yuh hyah de cap - 'n shout - in; "Di - nah blow yo hawn?"

Fine.

Levee Song—CONCLUDED

SOLO

The musical score consists of five staves of music in common time, key signature of one sharp (F#), and includes lyrics in parentheses.

- Staff 1 (Treble Clef):** Solo part. Lyric: "Sing a song o' the cit - y; — Roll dat cotton - bale; —"
- Staff 2 (Treble Clef):** Humming Chorus (Male Voices). Lyric: "Humming Chorus (Male Voices)"
- Staff 3 (Bass Clef):** Continues the solo part. Lyric: "Nig-gah ain' half so hap-py — As when he's out of jail —"
- Staff 4 (Bass Clef):** Continues the solo part. Lyric: "Nor-folk foh its oy - stah- shells, Bos-ton foh its beans, —"
- Staff 5 (Bass Clef):** Continues the solo part. Lyric: "Charles-ton foh its rice - an' cawn, But foh nig - gahs New Aw - leans."

D.S. Cho

Old Black Joe.

Poco adagio

Gone are the days when my heart was young and gay;
 Why do I weep when my heart should feel no pain?
 Where are the hearts once so happy and so free?

Gone are my friends from the cot-ton fields a-way; Gone from the earth to a
 Why do I sigh that my friends come not a-gain? Griev-ing for forms now de-
 The chil-dren dear that I held up-on my knee? Gone to the shore where my
 bet-ter land I know, I hear their gen-tle voi-ces call-ing, "Old Black Joe!"

part-ed long a-go, I hear their gen-tle voi-ces call-ing, "Old Black Joe!"
 soul has longd to go, I hear their gen-tle voi-ces call-ing, "Old Black Joe!"

CHORUS.

I'm com-ing, I'm com-ing, For my head is bend-ing low; I
 hear those gen-tle voi-ces call-ing, "Old Black Joe!"

Massa's in de Cold Ground.

Words & Music by Stephen C. Foster

1. Round de mea-dows am a - ring-ing De dark-eys mourn-ful song, While de
 2. When de au-tumn leaves were fall-ing, When de days were cold, 'Twas hard to
 3. Mas - sa make de dark-eys love him, Cayse he was so kind, Now, dey

mock-ing bird am sing-ing, Hap - py as de day am long. Where de i - vy am a -
 hearold mas-sa call-ing, Cayse he was so weak and old. Now de or-angetrees am
 sad-ly weep a - bove him, Mourn-ing cayshe leave dem behind. I can-not work be-fore to -

creep-ing, O'er de grass-y mound, Dare old mas-sa am a - sleep-ing,
 bloom-ing, On de sandy shore, Now de sum-mer days am com-ing,
 mor-row, Cayse de tear-drop flow; I try to drive a-way my sor - row,

Sleep-ing in de cold, cold ground. Down in de corn-field Heard at mourn-ful
 Mas-sa neb-ber calls no more.
 Pick-in' on de old ban - jo.

sound; All de dark-eys am a - weep-ing, Mas-sa's in de cold, cold ground.

Old Folks at Home.

Written & Composed by Stephen C. Foster

The musical score consists of two staves of music in common time, key of G major. The top staff uses a treble clef and the bottom staff uses a bass clef. The lyrics are written in a dialect, likely African American Vernacular English (AAVE), with some words spelled phonetically. The first section of lyrics is:

1. { Way down up - on de Swa - nee rib - ber, Far, far a - way,
 All up and down de whole cre - a - tion Sad - ly I roam,

Dere's wha my heart is turn - ing eb - ber, Dere's wha de old folks stay.
 Still long-ing for de old plan - ta-tion, And for de old folks at home. }

CHORUS.

All de world am sad and drear - y, Eb - 'ry-where I roam;

Oh! dark-ies how my heart grows wea - ry, Far from de old folks at home.

All 'round de little farm I wander'd,
 When I was young;
 Den many happy days I squander'd,
 Many de songs I sung.
 When I was playing with my brudder,
 Happy was I;
 O! take me to my kind old mudder,
 Dere let me live and die. Cho.

One little hut among de bushes,
 One dat I love,
 Still sadly to my mem'ry rushes,
 No matter where I rove.
 When will I see de bees a-humming,
 All 'round de comb?
 When will I hear de banjo tumming,
 Down in my good old home? Cho

Twinkling Stars

133

Twink - ling stars are laugh-ing, love, laughing on you and me;
While your bright eyes look in mine, Peep-ing stars they seem to be.

Amici.

(MALE VOICES)

Air in 2d Tenor

Moderato

1. Our strong band can ne'er be bro - ken, It can nev - er die;
2. Mem'ry's leaf - lets close shall twine A - round our hearts for aye, And
8. Col - lege life is swift-ly pass-ing, Soon its sands are run; But
Far sur-pass - ing wealth un - spo - ken, Sealed by friend-ship's tie.
waft - us back, o'er life's broad track, To plea - sures long gone by
while we live well ev - er cher - ish Friend-ships here be - gun.

A - mi - ci us que ad a - rus, Deep grav-en on each heart,

Shall be found un - wav - ring, true, When we from life shall part.

Maid of Athens.

Words by Lord Byron

Music by H. R. Allen

Andante con molto espressione

mp

Maid of Ath-ens, ere we part
By thonetress-es un-con - fined,
Maid of Ath-ens, I am gone,

Give, O,give me back my heart!
Wooed by each E - ge - an wind,
Think of me,sweet,when a - lone,

f.

Or since that has left my breast,
By those lidswhose jet - ty fringe,
Though I fly to Is - tam - bol,

Keep it now and take the rest!
Kiss thy soft cheek's blooming tinge,
Ath-ens holds my heart and soul

piu lento

mf

Hear my vow be - fore I go, Hear my vow be - fore I go. My
By those wild eyes like the row, Hear my vow be - fore I go.
Can I cease to love thee?no! Can I cease to love thee?no!

p

con teneressa

life, I love thee, My dear-est life, I love thee!
Zo - e mou, sas a-gap-o! Zo - e mou, sas a - gap - o!

Maid of Athens CONCLUDED.

135

My life, I love but thee!
Zo - e mou, sas a - ga - po!

cresc.

Hear my vow be-fore I go,
Hear my vow be-fore I go,
Can I cease to love thee? no!

My life, I love but thee!
Zo - e mou, sas a - - ga - po!

pp

Meerschaum Pipe.

mf.

1. Oh, who will smoke my meerschaum pipe? Oh, who will smoke my meerschaum pipe? Oh,
BASSES. Meerschaum pipe, BASSES. Meerschaum pipe,

mf.

Unison

who will smoke my meerschaum pipe? When I am far a - way? A - men
BASSES. Some oth-er-man!

cresc.

2. Oh, who will wear my stove-pipe hat?
Some other man, will if he can
3. Oh, who will buy my cast-off boots?
Allie Bazan or Johnnie Moran.
4. Oh, who will take my girl to ride?
Allie Bazan or Johnnie Moran or Jimmy
Mc Cann.

5. Oh, who will squeeze her snow-white hand?
Allie Bazan or Johnnie Moran or Jimmy
Mc Cann, Of Kalamazoo.
6. Oh, who will kiss her ruby lips?
Allie Bazan or Johnnie Moran or Jimmy
Mc Cann, Of Kalamazoo, Michigan.
Amen.

Dear Evelina, Sweet Evelina.

Allegretto

1. Way down in the mead - ow where the li - ly first
 2. She's fair as a rose, like a lamb she is
 3. Ev - e - li - na and I one fine eve - ning in
 4. Three years have gone by and I've not got a

blows, Where the wind from the moun - tains ne'er ruf - fles the
 meek, And she nev - er was known to put paint on her
 June Took a walk all a - lone by the light of the
 dollar; Ev - e - li - na still lives in that green, grassy

rose; Lives fond Ev - e - li - na, the sweet lit - tle
 cheek; In the most grace - ful curls hangs her rav - en black
 moon; The plan - ets all shone for the heat - ens were
 holler; Al - though I am fa - ted to mar - ry her

Dear Evelina, Sweet Evelina—CONCLUDED.

dove, The pride of the val - ley, the girl that I love.
 hair, And she nev - er re - quires per - fum - er - y there.
 clear, And I felt round the heart most tre - men-dous - ly queer.
 never, I've sworn that I'll love her for - ev - er and ever.

CHORUS

Dear Ev - e - li - na, sweet Ev - e - li - na, My love for
 thee shall nev - er, nev - er die; Dear Ev - e - li - na,
 sweet Ev - e - li - na, My love for thee shall nev - er, nev - er die.

The Dutch Company

(WARBLE)

O when you hear the roll of the big bass drum Then you may know that the
When Greek meets Greek, then comes the tug of war, When Deitch meets Deitch then comes the

Dutch have come, For the Deitch com-pa-ny is the best com-pa-ny, That
la - ger bier,

ev - er came o - ver from Old Ger - ma - ny. Ho - ra, ho - ra,

ho - ra, la, la, la, la, Ho - ra, ho - ra, ho - ra, tra la, la, la,

tra, la, la, la, lae, tra, la, la, la, lae, Heis mine oys - ter rau.

The Dutch Company—CONCLUDED.

139

Warble

Tweed-leum, trie, trei, tru, trie, trei, tru, trie, trei, tru,

pp

Tweed-leum, trie, trei, tru, trie, trei, tru, trie, trei, tru,

fb

tweed-leum, trie, trei, tru, trie, trei, tru, tra-la, e - de, de.

tweed-leum, trie, trei, tru, trie, trei, tru, tra-la, e - de, de.

Football Toast.

Melody in 1st Tenor.

From Mad - i - son's hill we come with a will, And cheer for the Car - di -

nal; We grow men tall who play football, Let all of us give them a yell.

Crambambuli.

Allegro

Cram - bam - bu - li, it is the ti - tle Of that good
Were I in - to an inn as - cend - ed, Most like some
Were I a prince of joy un - bound-ed, Like Kai - ser
Cram - bam - bu - li, it still shall cheer me, When ev - 'ry

song we love the best; It is the means of
no - ble cav - al - ier, I'd leave the bread and
Max - im - il - i - an, For me were there an
oth - er joy is past; When o'er the glass, friend,

health most vi - tal, When er ill for - tunes us mo -
roast un - tend - ed, And bid them bring the cork-screw
or - der found - ed; Tis this de - vice I'd hang there
death draws near me, To mar my pleas - ure at the

lest, From eve - ning late till morn - ing free, I'll drink my glass, cra -
here, When blows the coach - man tran - ta te, Then to my glass, cra -
on; Tou - jours fi - de le et sans sou - ci, C'est l'or - dre du, cra -
last; Tis then well drink in com - pan - y, The last glass of, cra -

bam - bu - li, cram - bim - bam, bam - bu - li, cram - bam - bu - li.
bam - bu - li, cram - bim - bam, bam - bu - li, cram - bam - bu - li.
bam - bu - li, cram - bim - bam, bam - bu - li, cram - bam - bu - li.
bam - bu - li, cram - bim - bam, bam - bu - li, cram - bam - bu - li.

The Quilting Party

141

Andante

p

In the sky the bright stars glit-ter'd, On the bank the pale moon
 On my arm a soft hand rest-ed, Rest-ed light as o - cean
 On my lips a whis-per trem-bled, Trem-bled till it dared to
 On my life new hopes were dawn-ing, And those hopes have lived and

p

pp

shone;
 foam; And 'twas from Aunt Di-nah's quilt-ing par-ty, I was see-ing Nel-lie home.
 come;
 grown;

CHORUS.

I was see-ing Nel-lie home, I was see-ing Nel-lie home; And 'twas
 from Aunt Di-nah's quilt-ing par-ty, I was see-ing Nel-lie home.

Dear Varsity.

Air: O, Tannenbaum

O Var - si - ty dear Var - si - ty, We sing thy prais - es
 ev - er, o Var - si - ty dear Var - si - ty, Thy
 glo - ry per - ish nev - er! Through storm and calm we
 cling to thee, We sing thy name dear Var - si - ty, O
 Var - si - ty dear Var - si - ty, Thy glo - ry live for - ev - er.

Soldier's Farewell.

Andante



1. How can I bear to leave thee, One part-ing kiss I give thee; And
2. Ne'er more may I be - hold thee, Or to this heart en - fold thee; With
3. I think of thee with long - ing, Think thou when tears are throng - ing, That



cresc.



then what-e'er be - fall me, I go where hon-or calls me. Fare - well, fare -
spear and pen-non glanc-ing, I see the foe ad - vanc-ing.
with my last faint sigh-ing, I'll whis-per soft when dy - ing.

cresc.



well, my own true love, Fare-well, fare - well, my own true love



Stein Song.

For it's always fair weather
When good fellows get to gether
With a team that won't waver
Till the championship we hold
For it's always fair weather
When good fellows get to gether
Wisconsin forever!
And her foot ball heroes bold.

Ching-A-Ling.

WHISTLE.

BAR.SOLO.

We rev - el in song, in Spain we be - long,
We charm and en - trance all men in the dance,
TEN.

CHORUS La,
BASSES.

Far o'er the o-cean, when Lu ci fers star Shines clear in the east we re-
Come they fromnearus or come theyfromfar We dance and we glide while

La, la,

turn from the feast, To the tune of our light gui - tar. Ha! Ha!
loud far andwide Sounds the tune of ourlight gui - tar. Ha! Ha!

la, Ha! Ha!

Ching-A-Ling—CONCLUDED.

145

CHORUS

Ching-a-ling-a-ling, ching-a-ling-a-ling Ha, ha, ha, ha, These were the words which we
Ching-a-ling-a-ling, ching-a-ling-a-ling Ha, ha, ha, ha, These were the words which we

heard from a - far. Ching - a - ling - a - ling, ching - a - ling - a - ling,
heard from a - far. Ching - a - ling - a - ling, ching - a - ling - a - ling,

Ha, ha, ha, ha, To the tune of our light gui - tar. Ha! ha!
Ha, ha, ha, ha, To the tune of our light gui - tar. Ha! ha!

Jingle, Bells.

Arr. by George Rosey

Allegro

The musical score consists of three staves of music in common time, key signature of one sharp (F#), and dynamic 'Allegro'.

Staff 1: Features a soprano vocal line with lyrics:

- 1. Dashing thro' the snow, In a one-horse o - pen sleigh;
- 2. A day or two a - go I thought I'd take a ride; And
- 3. Now the ground is white; Go it while you're young;

Staff 2: Features a basso continuo line with a 'stacc.' instruction below it.

Staff 3: Features a piano or harp line.

Second Verse:

O'er the fields we go, Laugh-ing all the way;—
soon Miss Fan-nie Bright Was seat-ed by my side.— The
Take the girls to - night, And sing this sleigh-ing song.— Just

Third Verse:

Bells on bob-tail ring, Mak-ing spir-its bright; What
horse was lean and lank; Mis - for - tune seem'd his lot; He
get a bob-tail'd bay, Two - for - ty for his speed; Then

Jingle, Bells—CONCLUDED.

fun it is to ride and sing A sleigh-ing song to - night!
got in - to a drift - ed bank, And we, we got up - sot.
hitch him to an o - pen sleigh, And cracklyou'lltake the lead

*CHORUS

Jin-gle,bells! jin-gle,bells! Jin-gle all the way! Oh!what fun it is to ride in a

one-horse o-pen sleigh! Jin-gle,bells! jin-gle,bells! Jin-gle all the way!

Oh!what fun it is to ride In a one-horse o - pen sleigh!

Sweet and Low.

Alfred Tennyson

J. Barnby

Larghetto

pp SOP. & ALTO.

Sweet and low, sweet and low, Wind of the western
Sleep and rest, sleep and rest, Fa-ther will come to thee

pp TEN. & BASS.

sea;
soon;
Low,
Rest,
breath and blow,
moth - er's breast,

p

Wind of the western sea;
soon;
O - - - over the
Fa - - - ther will
O - ver the roll - ing
Fa-ther will come to his

mf

O - ver the roll - ing
Fa-ther will come to his

Sweet and Low—CONCLUDED.

wa - ters go, Come from the dy - ing moon and blow,
 babe in the nest, Sil - ver sails all out of the west,

wa - ters go, Come _____ from the moon and blow,
 come to his babe, Sil - ver sails out of the west,
 wa - ters go, Come from the dy - ing moon and blow,
 babe in the nest, Sil . - ver sails all out of the west,

wa - ters go, Come from the moon and blow,
 babe in the nest, Sil - ver sails out of the west,

f Blow him a - gain to me, _____ While my lit - tle one,
 Un - der the sil - ver moon: _____ Sleep, my lit - tle one,

while my pret - ty one sleeps.
 sleep, my pret - ty one, sleep.

*rall e dim.**rall e dim.*

Rosalie

Tempo di Valse

Launce Knight.



Im Pierre de Bon-ton de Par-is de Par-is I drink my di-
I go to the fete de Mar-quise de Mar-quise I go and make

vine Eau de vie Eau de vie As I ride out each day in my
love at my ease at my ease I go to her pere and de-

lit - tle cou - pe I tell you Im some-thing to see.
mand for my own The hand of my sweet Ro - sa - lie.

Rosalie CONCLUDED.

151

Chorus.

But I care not what others may say, —— I'm in love with Ro - sa - lie.

Charm-ing Rose, pret-ty Rose, —— I'm in love with my Ro-sa - lie. —

The musical score consists of two staves. The top staff is for the treble clef voice, and the bottom staff is for the bass clef voice. The music is in common time. The first section of the chorus starts with a single note followed by a series of eighth notes. The second section begins with a bass line consisting of eighth-note chords. The lyrics are written below the notes.

Long May She Live, Wisconsin Fair.

Long may she live, Wis - con - sin fair; Long may she
 live, Wis - con - sin fair; Long may she live,

live, Wis - con - sin fair; Long live; Long
 live, Wis - con - sin fair; Long may she live,

cresc.

live Long may she live, Wis - con - sin fair! rit.

The musical score consists of three staves. The top staff is for the treble clef voice, the middle staff is for the bass clef voice, and the bottom staff is for the bass clef voice. The music is in common time. The vocal parts are connected by a continuous line. The lyrics are written below the notes. There are dynamics markings "cresc." and "rit." indicating crescendo and ritardando respectively.

Good-Night, Beloved.

Words by LONGFELLOW.

Music by W. G. STRAND.
Written for the '95 Glee Club.

The musical score consists of two staves of music in common time, key of F major. The first staff begins with a forte dynamic (f). The second staff begins with a piano dynamic (p). The lyrics are as follows:

Good-night, good-night, be - lov - ed, I come to watch o'er thee; Good-
 night, good-night, be - lov - ed, I come to watch o'er thee;
 I come to
 I come, I come to watch o'er thee; I come to watch, I
 watch,
 come to watch o'er thee; To be near thee, to be near thee, a-
 o'er thee;
 lone is peace for me. Thine eyes are stars of morn - ing, Thy

Diss.

A tempo.

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Good-Night, Beloved—CONCLUDED.

Rit.

lip - are crim - son flow - ers; Good - night, good-night, good - night,
Good-night. good-night,

Rit.

While I count the wea - ry hours. Good -
While I count the wea - ry hours,

A tempo.

night, good-night, be - lov - ed, I come to watch o'er thee; To be
near thee, to be near thee, a - lone is peace for me. Good -

Rit.

Good - night....,

Dim.

night, good-night, good - night, good-night, good - night.
good - night,.... good - night,.... good - night,.. good-night, good - night.

Es ist bestimmt in Gottes Rat

MENDELSSOHN

Ziemlich langsam

mf

1. Es ist be - stimmt in Got - tes Rat, dass
 2. So dir ge - schenkt ein Knösp - lein was, so
 3. Und hat dir Gott ein Lieb be - schert und

p

man vom Lieb - sten was man hat, muss schei - - den
 thru' es in ein Was - ser-glass; doch wis - - se
 hältst du sie recht in - nig wert, die dei - - ne

p

wie - wohl doch nichts im Lauf der Welt dem Her - zen ach, so
 blüht mor - gen dir ein Rös - lein auf, es welkt wohl schon die
 es wird wohl we - nig Zeit nur sein, so lässt sie dich so

mf

p

Es ist bestimmt in Gottes Rat CONCLUDED

155

Musical score for 'Es ist bestimmt in Gottes Rat' (Concluded). The score consists of five systems of music for voice and piano.

System 1: Treble clef, 2/4 time, key signature of one sharp. Dynamics: *p*, *pp*. Text: sau - er fällt, als schei - den ja schei - den. Nacht da - rau, das wis - se ja wis - se. gar al - lein; dann wei - ne ja wei - ne.

System 2: Treble clef, 2/4 time, key signature of one sharp. Dynamics: *p*, *pp*. This system contains the piano accompaniment for the first two systems.

System 3: Treble clef, 2/4 time, key signature of one sharp. Dynamics: *rit.*, *a tempo*. Text: 4. Nun musst du mich auch recht ver - stehn ja,

System 4: Treble clef, 2/4 time, key signature of one sharp. Dynamics: *rit.*, *a tempo*. This system contains the piano accompaniment for the third system.

System 5: Treble clef, 2/4 time, key signature of one sharp. Dynamics: *mf*, *oresso.*, *mf*, *oresso.*, *mf*. Text: recht ver - stehn, wenn Men-schen aus - ein - an - der gehn, so sa - gen sie: Auf

System 6: Treble clef, 2/4 time, key signature of one sharp. Dynamics: *mf*, *oresso.*, *f*, *mf*. This system contains the piano accompaniment for the fifth system.

System 7: Treble clef, 2/4 time, key signature of one sharp. Dynamics: *p*, *pp*. Text: Wie - der - sehn, auf Wie - der - sehn auf Wie - der - sehn.

System 8: Treble clef, 2/4 time, key signature of one sharp. Dynamics: *p*, *pp*. This system contains the piano accompaniment for the seventh system.



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